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# Biography

Vol. 31 2008 No.1-2 (4)

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# biography

*an interdisciplinary quarterly*

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## AUTOGRAPHICS

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Vol. 31
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**GUEST EDITORS**

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*&*

*Anna Poletti*

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*lume 31 . number 1 . winter 2008*

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ITORS' INTRODUCTION v

*llian Whitlock and Anna Poletti*
Self-Regarding Art

This Introduction to the *Biography* Special Issue on "Autographics" maps a field of texts and critical practices which are emerging in the rapidly changing visual and textual cultures of autobiography. Beginning with a survey of current thinking about the comics, it argues for autographic criticism as a practice that engages with new modes and media, such as graffiti and online social networking, where autobiographical narrative proliferates through fusions of the visual and the textual.

TICLES

*d Gardner*
Autography's Biography, 1972–2007 1

This essay studies the development of the autobiographic comic, beginning in 1972 with the pioneering work of Justin Green, Aline Kominsky, Harvey Pekar, and Art Spiegelman, and culminating in the contemporary work of graphic autobiographers such as Alison Bechdel, Phoebe Gloeckner, and Lynda Barry.

*z Watson*
utographic Disclosures and Genealogies of Desire
Alison Bechdel's *Fun Home* 27

*Fun Home* is an autographic narrative about memoirs, memory, and acts of autobiographical storytelling that mingles irony and pathos in the coming-out/coming of age story of young Alison in an "artistic, autistic" family who run a funeral home. Its multimodal text interweaves allusions to Modernist literary texts and feminist manifestoes with drawn photographs and diverse cartooning styles. This essay explores Bechdel's graphing of subjectivity at multiple interfaces, and examines her use of ambiguous "evidence" for a father-daughter coming-out story that is both indictment and posthumous homage.

*e Jacobs*
Multimodal Constructions of Self: Autobiographical Comics
nd the Case of Joe Matt's *Peep Show* 59

As we think about autobiography, it becomes necessary to broaden our ways of thinking about texts. In order to do so, we need to consider how creators

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of autobiographical comics use words and images to produce meanings at the intersection of multiple modal systems—meanings unavailable in either pictures or words alone. Working through the theoretical and practical connections between multimodality and theories of autobiography, this article explores the ways in which questions of autobiography are addressed in the comics form through an examination of Joe Matt's *Peepshow,* an autobiographical comic that has been published at varying intervals since 1992.

*Anna Poletti*

Auto/Assemblage: Reading the Zine 85

This article investigates the zine as a compelling example of autographics, theorizing the dynamics of self-representation in these handmade texts. Reading the intersection of text, layout, and production as a complex site of self-representation, the materiality of the zine form is examined as a meta-critical reflection on the form of the book and the potential of the photocopier as a means of production.

*Carolyn F. Austin*

The Endurance of Ash: Melancholia and the Persistance of the Material in Charlotte Salomon's *Leben? Oder Theater?* 103

This essay examines Charlotte Salomon's *Leben? oder Theater?*, a roman à clef made up of nearly eight hundred paintings with textual annotations. This complex interrelation of visual and verbal elements refuses to acknowledge the usual distinction between painting's visuality and materiality and language's purely symbolic signification. In fact, Salomon is preoccupied with the materiality of signification—with the shapes and colors with which signifiers are made. The essay draws on Judith Butler's and Julia Kristeva's psychoanalytic examinations of how melancholic art preserves the lost maternal/material Thing in the letter-shapes and sounds that make signification possible. Such a project would have appealed to Salomon, who inherited melancholic tendencies towards suicide from her maternal family. Salomon is particularly troubled by her mother's and grandmother's suicides, and depicts their mangled bodies after they have thrown themselves to their deaths. However, Salomon reclaims those bodies in her signature, an intertwined C and S, which mimics the outlines of her mother's and grandmother's bodies. Salomon's signatory mark, which refers to the name of the father, also preserves the body of the mother, and asserts the necessary relation between material symbol and immaterial signification.

*Michelle Antoinette*

Intimate Pasts Resurrected and Released: Sex, Death, and Faith in the Art of José Legaspi 133

José Legaspi is one of the few openly gay visual artists in the Philippines, a predominantly Catholic society that generally still has much difficulty accepting the idea and practice of homosexuality. Often autobiographical in nature, Legaspi's contemporary art installations, sculptures, and drawings bring together image, text, and materiality to bear witness to dark personal life-narratives relating to his homosexuality and Catholicism in the Philippines.

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His "auto-graphic" reflections record explicit depictions of his own sexuality, sardonic critiques of religious repression, and anguished and often violent reflections on the life and death of those most dear and hateful to his heart.

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*Penny Van Toorn*
Slave Brands or Cicatrices? Writing on Aboriginal Skin in *Tom Petrie's Reminiscences of Early Queensland* 223

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*Carolyn Kraus*
Proof of Life: Memoir, Truth, and Documentary Evidence 245

While searching for the truth behind the peculiar and contradictory story of her father's past, the writer explores the many ways public and private documents can speak—not only through words and images, but also through silence, deception, and duplicity.

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EDITORS' NOTE III

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*Helena Gurfinkel*
*My Father and Myself*: J. R. Ackerley's Marginal Modernist *Künstlerroman* 555

While mainstream modernist (auto)biographical texts separate the Victorian age from modernity by the forceful impact of the Oedipal rebellion, J. R. Ackerley's *My Father and Myself* demonstrates that the two ages are drawn together by transgressive father-son desire. The memoir challenges heteronormative masculinity, and belongs to the separate subgenre: the queer *Künstlerroman.*

*Ann K. Hoff*
Owning Memory: Elizabeth Bishop's Authorial Restraint 577

This essay examines the restraint Elizabeth Bishop exerts over her readers. By limiting readers to the exterior of her memories, Bishop places them in the same untenable positions she was in as a child. Through careful withholding, Bishop maintains ownership over her autobiography and keeps her life's stories infused with possibility—like pictures of tantalizing, foreign lands.

*Phyllis E. Wachter*
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# SELF-REGARDING ART

GILLIAN WHITLOCK AND ANNA POLETTI

*Auto, n. self, one's own.*

*Graphic, a. 1637: Drawn with a pencil or pen; of or pertaining to drawing or painting; 1756: vividly descriptive, life-like; 1669: pertaining to the use of diagrams, linear figures or symbolic curves; 1866: Of or pertaining to drawing or painting; the practice that marks, records or portrays the life.*

*Autographics, n. Áwtográffiks. 2007: Life narrative fabricated in and through drawing and design using various technologies, modes, and materials. A practice of reading the signs, symbols and techniques of visual arts in life narrative. See also autobiography, biography, testimony, autobiographics, comics, self-portrait, avatar. . . .*

"Autographics": a neologism that demands to be represented phonetically in this introductory discussion, indicating from the first its attention to the multiple modes and media of autobiographical texts, and to the tensions between "auto" and "graph" in the rapidly changing visual and textual cultures of autobiography. This special issue of *Biography* devoted to exploring the potential of autographics as a concept and a practice is thick with illustrations, for graphic life narrative resists reduction to summary or translation into a single medium, and requires that we pause and explore the sight, the sounds, the sensational feel of autobiographical representations. Here text is approached for texture; for the "strange alchemy" of word and image on a three dimensional page. What happens when readers look at the face in cartoon drawing in the comics? How do the frames and gutters of the pages of the comics shape reading and looking, thinking and perception? How do the shadows and the deliberate imperfections of the photocopy in the zine become read as autobiographical gesture? What does the gifting and exchange economy of the zine trade connote for autobiographical interpretations? How does self-portrait draw upon the textures of gouache to represent trauma? Carolyn F. Austin's remark, "in one way or another I always return to the materiality of


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*Leben? Oder Theater?*" at the start of her discussion of Charlotte Salomon's extraordinarily hybrid text is symptomatic of the fascination with surface, layers of textuality, and the thick description that characterizes autographics: "Salomon insists that signification is not transparent or independent of materiality, that the sounds and shapes of words, the weight of paint, the not-quite-smooth blending of colors, the heavy outlines that don't quite match the body attest to the simultaneous inseparability and incommensurability of materiality and signification."

Necessarily we represent the autographic visually by way of definition too. On the cover of this issue is an image taken from Justin Green's graphic memoir *Binky Brown Meets the Holy Virgin Mary* (1972). In his short history of the "origins" of autobiographical comics in our first article, Jared Gardner identifies *Binky Brown* as one of the first extended autobiographical comics to emerge from the underground comix scene in the USA. A "Confession to my Readers" opens Green's memoir, and it is an overwrought image of the naked and trussed body of the author himself, half blind and hogtied over an inverted sword of Damocles, forced to listen to "Ave Maria" while penning his memoirs with his mouth, and dipping into ink that is his life's blood. The outrageous visceral and sacrilegious mix of Green's graphic confession recurs in the art of the Philippine artist José Legaspi, the subject of our last essay by Michelle Antoinette, which draws attention again to the gendered and sexual obsessions that shape these fantastic bodies. This cover image hovers over this issue as the first of a series of confronting bodies that recur under the sign of autographics—some, as Julia Watson observes in her article on Alison Bechdel's *Fun Home,* drawn with Vesalian accuracy! Others recur in the deliberately blurred images of the perzine, where flawed layout and photocopy suggest the presence of the "hand" in "hand-made." There is bodily tissue here too: the shaft of hair trapped in Salomon's third gouache that becomes a relic and inspires Austin's essay.

We also mean to be slightly extravagant and deploy Green's romantic and overwrought self-portrait to suggest some of the challenges for those of us who grapple with the demands of autographics. Critics of life narrative are now called upon to develop more advanced visual and cultural literacies to interpret the intersections of various modes and media and the complex embodiments of avatar, autobiographer, and reader/viewer gathered under the sign of autographics, and these demands can make us too feel hamstrung and half blind, working in a dim light—though perhaps not in threat of castration! Articles in this issue repeatedly suggest that autographics emerges in and through specific attention to the phenomenology of reading these multimodal cross-discursive texts, and this is accompanied by self-consciousness

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about the process of interpretation that distinguishes this work of textual criticism. This deliberate attention to "what happens as I perceive this" marks autographical criticism, and it follows that the articles selected here frequently demand that you look for yourself, and that you enter the field of representation that is indicated not in a conventional quotation but something more substantial—a graphic specimen drawn from the body of the text itself. In an essay on Joe Matt's *Peepshow,* for example, Dale Jacobs examines precisely how Matt signals the auratic complexity and multimodality of comics on the page. Similarly, Anna Poletti argues that the perzine draws attention to itself through deliberate amateurism in the production of the text; here too the reader is arrested and forced to recognize a "tactical use of technology which endangers concepts of authenticity and originality." Even a cursory glance through the illustrations in this issue also indicates that autographics frequently involves the "graphic" in the sense of explicit and confronting images of bodies in pleasure and pain—this, too, is one of the demands that we are prepared for by Green's naked and suspended form.

This issue will generate thinking about graphic life narrative—or graphics and life narrative—variously to establish the usefulness of the term to shape future critical work. "Autographics" is a neologism with a history, and several writers here go back to Gusdorf and Olney to trace the shape shifting that is occurring in autobiography criticism. The self-portrait and forms of self-representation that incorporate various media and materials are not new technologies, and the term deliberately signals its progenitors within itself: biography, autobiography, autobiographics. As Austin's essay on Salomon and Antoinette's discussion of Legaspi in this issue suggest, autographics implies an interpretation of self-portraiture that deliberately attends to textuality and texture. There is now more than ever a proliferation of the autobiographical in visual cultures and new media, and these intersections of various modes and media of self-representation produce some new issues for critical inquiry. The work of various disciplines and fields—literature, art history, visual culture, sociology, cultural studies, semiotics, and textual cultures—is relevant here, and a wide-ranging, eclectic, and interdisciplinary perspective is required. Comics lead the way in thinking about the cross-discursive practices of autographics, in general and in this issue more specifically, but we imagine new subjects and objects on the horizon in graffiti and in new media forms of auto assemblage at social networking sites such as MySpace.

The turn to what we now call autographics was signaled (not surprisingly) in a break led by Julia Watson and Sidonie Smith in an article that licenses extravagant claims for the field, and establishes a compelling metaphor for this expansion in the textual cultures of life narrative in this century. In "The

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Rumpled Bed of Autobiography: Extravagant Lives, Extravagant Questions" (and in the subsequent edited collection *Interfaces: Women's Visual and Performance Autobiography*), Smith and Watson comment upon the extraordinary outpouring of self-portraiture in visual and performance media (such as contemporary painting, photography, artists' books, and mixed visual forms such as collage, installations, quilting, and zines), and the ways that embodiment and subjectivity emerge in strikingly different terms in visual and performance media than in written narratives. In part, the subject of this article is Tracey Emin's submission of autobiographical memorabilia to the Tate Gallery for the prestigious Turner Prize in 1999; it consisted of a collection of home videos, watercolor portraits, captioned drawings, a quilt collage, and the installation "My Bed"—a rumpled bed displayed with various "detritus of her intimate life" (3). Mulling over how critics of life narrative might respond to this installation, and reveling in the puns that emerge from these new "covers" and "material" of autobiographical text, Smith and Watson suggest that the embodied materiality of visual and performance media reframes "art" as a site of lived experience, and "literary, or narratively-based, theories of autobiography" may need to be reconsidered to inquire "into self-reflexive narratives that interweave presentations of self across multiple media, including virtual reality." It is from this rumpled bed that autographics is born, responding to the question of how theorizing of the autobiographical can be "remade by contemporary practice at these 'rumpled' sites of the experimental, so that we may take account of changing autobiographer-audience relations, shifting limits of personal disclosure, and changing technologies of self that revise how we understand the autobiographical" (13). The metaphor of the rumpled bed suggests the embodied and the intimate in ways that are, we shall see, entirely appropriate for autographics as theory and practice now, and it also triggers the imagination that produces the sweep of this issue of *Biography* from the comics to self-portraiture, Bechdel to Legaspi, and, perhaps, to other forms of autography in practices of tagging and auto assemblage in new media software.

## COMICS

Arguably comics are at the leading edge in shaping the autographical turn in criticism to date. Hillary Chute, in a special issue of *Modern Fiction Studies* devoted to graphic narrative, suggests that autobiography is a hugely valuable focus for work on the comics, and this issue of *Biography* develops this point precisely. Charles Hatfield, in his book *Alternative Comics: An Emerging Literature,* also acknowledges that autobiography has become a "distinct, indeed crucial" genre in today's comic books—"despite the troublesome fact that comics, with their hybrid, visual-verbal nature, pose an immediate and obvious

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challenge to the idea of 'nonfiction.' . . . They can hardly be said to be 'true' in any straightforward sense" (qtd. in Chute, "Decoding" 1017). Like Chute, critics in this issue regard this as an opportunity presented by the comics: here the complexities of discursive structures and how we understand them enrich autobiographical representations, and quite deliberately so for the leading exponents such as Bechdel, Spiegelman; and Satrapi. In his taxonomy of subgenres and historical movements within autobiographical comics, Gardner traces a genealogy that begins with the first extended autobiographical comic, Green's *Binky Brown,* and includes *Wimmen's Comix,* Harvey Pekar's *American Splendor,* Joe Matt's *Peepshow,* and Art Spiegelman's mighty *Maus* in two sequential volumes (a Holocaust narrative now reprinted many times, and a classic of contemporary literature and trauma narrative). This tradition of confessional autography that drives critical work on the comics now includes Marjane Satrapi's *Persepolis* in two volumes (a narrative of the Islamic revolution and its aftermath in Iran, originally published in French in the tradition of the *bandes dessinées,* and recently translated into film), and most recently *Fun Home* by Alison Bechdel, a queered story of father and daughter and homosexual desire, which, as Chute presciently observed in 2006, would soon become an important reference point in academic discourse on graphic narrative ("Interview" 1005). A focus on autographics and sexuality in the comics recurs in the articles by Gardner and Watson on *Fun Home,* and in Jacob's discussion of the obsessions of the autobiographical avatar Joe Matt in *Peepshow.* Contemporary autobiographical comics generally include a narrative of trauma and crisis, yet at the same time, they share a humorous and ironic turn that is irreverent and, perhaps, confronting, given that they deal with contentious political and social issues and obsessions with sex and death "in person." These comics are triggering innovative criticism that responds creatively to the demands of these "troublesome" cross-discursive texts with their unique autobiographical mix of the tragic and the comic.

Various anxieties circulate about the comics in general. Do the autobiographical genres of popular culture merit this serious scholarly work? Are the comics able to escape the stereotyping and racializing that is a feature of some genres? Do they reproduce US-centered and imperializing discourses? (Frantz Fanon and Edward Said differ on this question of the potential of comics to be anything other than propaganda.) The inclusion of textual cultures in the repertoire of autographics is an important point in addressing these questions. Comics, and indeed representations in general, need to be read with attention to their specific productions, and the locations and relocations of their reproduction and consumption. This is a lesson of the controversies of 2005–2006, the so-called "cartoon wars"[1]: images travel far from their origins into very different communities of interpretation; their meanings are always

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contextual, social, cultural, and political as well as aesthetic. Although the counterculture of the west coast USA may assume a prominent role in the taxonomy of autobiographical comics, global networks in the production and consumption of graphic life narrative are everywhere apparent. Marjane Satrapi works with the collective "L'Association" in Paris, for example, and Art Spiegelman has been able to find publishers and readers for his autographical work in Germany prior to the USA. Criticism that grasps the complexities of autographics will attend to the specific histories of production and reception of the comics as commodities, taking care to read not just between but also upon the covers—the epitexts and peritexts that carry the traces of complex textual histories. Autographics will also attend to the different aesthetic, political, and institutional traditions that are gathered together under the heading "comics," for although the superhero is a popular genre in the comics, it is by no means definitive. Anxieties about the comics can be traced back to more wide-ranging concerns about the place of popular culture in general, and youth cultures in particular, in scholarly work, but it is clear that comics have a distinctive role to play in the contemporary cultures of life narrative, and they are to be taken seriously, and that youth cultures play an important role in the production and circulation of autographics.

Questions about the worthiness of the comics to figure in contemporary autobiography criticism in the academy are best answered by turning to the texts that are drawing critical attention, and the exacting demands they place upon readers. The articles by Gardner and Watson in this issue, for example, examine what is by any measure an extraordinarily complex text in terms of aesthetics and ideas. Bechdel's *Fun Home* anticipates a reader with advanced literacies who can read the translations of photographs into drawings that draw on realist aesthetics, and which deliberately contrast to the cartooning style of the main text. The ironic play between the autobiographical avatar, Alison, who remains held within the frames of the comics, and the autobiographical narrator whose narrative proceeds through unboxed words, draws readers into complex intertextual memory work on every page. Furthermore, as Watson points out, there are pages where Bechdel invokes an uncanny mirroring of the hands of the reader upon the pages of the comics. These features all require attention to visual signs. At the same time, however, *Fun Home* draws on extended mythological and literary references that shape the autobiographical narrator's richly intertextual framing narrative. There is classical mythology—the narrative of Daedalus and Icarus, which is both incorporated and strategically inverted—and there are ongoing references to Modernist literature, and most particularly to James Joyce and Marcel Proust. *Ulysses, Portrait of the Artist as a Young Man,* and *Remembrance of Things Past* are constitutive. So too are the classics of feminist and lesbian writing: by Collette,

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Kate Millett, and Janice Rule, among others (it is fascinating to note how many books we see as objects in the pages of this tragicomic). *Fun Home* has been widely acclaimed since its publication in 2006, and the articles included here indicate why this is so. The expectations of autographers such as Bechdel and Spiegelman that there is a sophisticated and highly literate market for autographics is an interesting indicator of just how presumptive and condescending it is to collapse "comics" to the common denominator of "superhero," and to characterize the genre in terms of a naive and juvenile reader and a serialized and regimented production process.[2] Attention to the rapid shifts in the readerships, audiences, and literacies being shaped in and through graphic artistry and new media emerges as a primary concern in any inquiry into the textual cultures of the comics.

Necessarily autographical criticism about the comics must also come down to the page, which is, as Bechdel points out, essential to the alchemy of the comics: "I mean, everyone is daunted by a sheet of blank paper, but when you have to wrestle a three-dimensional image out of it . . ." (qtd. in Chute, "Interview" 1010). In his essay on *Peepshow,* Jacobs draws on David Harvey's approach to comics, and introduces the work of the New London group on the convergence of various media in contemporary cultural forms in general, and the usefulness of the concept of multimodality to examine comics as complex textual environments. Jacobs's meticulous reading of the changing shape of word balloons, changes in fonts and type size, the use of line and white space, the plan of gutters and panels, changing perspectives, and the strategic use of close-up, suggests how many elements combine in the process of meaning making in comics. Linguistic, audio, visual, gestural, and spatial design elements interconnect in co-presence. Using the language of Design generated by the New London group, Jacobs explores the distinctive grammar of the comics in general and *Peepshow* in particular to suggest how this relates to theories of subjectivity in autobiography. One future trajectory for autographical work on the comics will include this kind of cross-disciplinary work that explores the semiotics of the visual image. We see this occurring elsewhere; for example, David Herman and David Lewis turn to Kress and van Leeuwen's grammar of the visual image to read representations with the careful precision Jacobs brings to the pages of *Peepshow.* Herman draws on this approach to examine verbal-visual cues and the location of identities in time in *Fun Home* with precise attention to the role of word-image combinations and the construction of time frames in its self narration.

So how are reading communities emerging to engage with comics, institutionally speaking? Recently at sessions on graphic narrative at the MLA conference in Chicago there was some discussion of just how far criticism is lagging in the wake of the craft. Critics are being bound and dragged (back

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to Binky!) into this field by the intellectual and artistic sophistication and popularity of graphic narrative. Tropes for reading narrative based on prose fiction—catachresis, *mise en scene,* prosopopoeia, synecdoche—are useful and adaptable, but probably not enough.[3] There are relatively few good texts that specifically address the multiliterate capacities that graphic narratives demand of their critics. Apparently some undergraduate students find Scott McCloud's *Understanding Comics: The Invisible Art* and its successors condescending, yet these are surely seminal for reading the distinctive grammar of the comics. What McCloud offers us is the birth of the avatar autographically. With unwavering good humor across the three volumes of his autographic study of the comics, McCloud establishes the imperative of reading comics with due respect for their distinctive and complex grammar that cannot be reduced in translation to a single medium, and with a clear eye on changing genres and traditions. There is nothing parochial about McCloud's discussion of comics culture. Although his avatar appears to be comfortably established in middle America and introduces himself with a chummy "Hi. I'm Scott," his "nation" of comics is cosmopolitan and intertextual, a global industry shaped by Tezuka, Herge, Miyazaki, Tardi, Doucet—the list is extensive. Along with Will Eisner, Charles Hatfield, and R. C. Harvey, among others, McCloud insists on reading comics as a rich global cultural formation.

McCloud writes as a practitioner, especially in his recent *Making Comics,* with the autobiographical narrator strategically choosing specific visual styles. It is McCloud who alerts us to attend to the work of the hand on the page, in a technique used with sophistication and political intent by Satrapi and Bechdel. In *Maus, Persepolis,* and *Fun Home,* the hand on the page appears in a metatextual examination of how the techniques of Marji and Art and Alison emerge traumatically as an authentic representation of the experience of the avatar—the strategic drawing of the chador, for example, in the case of *Persepolis,* and also at the beginning of *Maus 2,* where Art is traumatized by the labor of sustaining his own creation. As we see with Binky Brown, stereotypical images of the tortured artist are translated readily into the comics! Perhaps the problem is that McCloud's geeky avatar lacks the extravagance of Green's tortured soul. He is not hogtied, and his genitalia are not at risk in his art, and in this way his self-representation hearkens back to the stereotypical associations of the comics with juvenilia. It is also true that, as a practitioner, McCloud has little to say on the textual cultures of the comics—the intricacies of their circulation, reception, and interpretation in different social and cultural contexts remain unaddressed. It is the craftwork that McCloud's geeky avatar draws to our attention. The fact that graphic narratives now feature as a themed series at an MLA conference and as special issues of academic journals is one indication that the institutionalization of the comics in scholarly

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work is proceeding apace, and the crossdisciplinary and interdisciplinary critical work we see now is a sign of emergence rather than exhaustion.[4] Perhaps the idea that "serious" readers outgrow comics has been superseded by a realization that reading comics is a work in progress.

## FROM BINKY TO BANKSY

More generally, autographics extends the forms and media of autobiography criticism, and this special issue of *Biography* sets out to speculate about some of the possibilities for autographics, and to establish an expansive field of textual cultures that are caught up in autographic display. Just as comics are now becoming acceptable subjects of academic inquiry, so too particular modes of graffiti have recently gained the attention of the art world, and the art market. The increased visibility and recognition of "street art"—championed by artists such as Britain's Banksy, who now sells works for hundreds of thousands of pounds—has resulted in many cities seeing an increase in site-specific and visually striking interventions into the urban environment (Hattenstone). While produced through illegal activity, and still viewed by many as defacement of public and private property, the aesthetic impact of stenciled street art has gained mainstream recognition for its site-specific engagement with the urban streetscape (Sliwa and Cairns). There is one mode of graffiti, however, which remains resistant to this recent wave of respectability: the practice known as tagging, in which

> surfaces are overtaken by endlessly repeated pseudo-signatures, standing in for absent persons. Described as pollution, dirt, deviance, criminal defacement, or, more benignly, folk art, tagging has also been variously theorised as a marking of territory; or an expression of, or an insistence on, identity. (Heddon par. 3)

As Deirdre Heddon notes, tagging is a kind of autographical intervention that strikes the everyday citizen as an egotistically driven pollution of the urban environment. Often illegible, tags seem written only for the gratification of the authors, who take pleasure in seeing their pseudonyms covering train carriages, bus shelters, public conveniences, shop walls, rubbish bins, and any other surface to which ink or paint can adhere. Yet in Heddon's analysis of homophobic graffiti in Devon, England, the inscriptions are read as a means of performing and maintaining the heterosexuality of the author (par. 30), and also function to "produce the space in which they appear as a heterosexual space," as the writing "stands in for the heterosexual body and continues to speak and perform a discourse of normative heterosexuality" in the author's absence (par. 37). In Heddon's argument, graffiti functions discursively and

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spatially, as an autotopographical strategy for occupying and defining space. This autographic analysis of graffiti hate speech suggests possibilities for reading the activities and textualities of tagging, and points to further questions. How might we read tagging as autographical act? What are the potential meanings produced by the insistent repetition of the self—which is, as Heddon notes, akin to branding—when read for both its textual, visual, and physical qualities? How, and in what ways, do we function as the (unwitting) "readers" of these texts when we sit in a train carriage that has recently been "bombed"?

This last question is particularly relevant to the approach this issue seeks to initiate, as the convergence of the visual, textual, and material in autographical texts is commonly accompanied by a heightened awareness of the somatic dimensions of reading. Many of the articles included in this issue examine how the chosen texts—comics, zines, individually hand-painted pages, charcoal sketches, and sculpture—draw the reader/viewer's body into the encounter. Watson reflects on the impact of life-sized hands drawn into the margins of the pages in Bechdel's *Fun Home,* while Antoinette examines the importance of the dynamic of scale between artwork and viewer in José Legaspi's installations. Like the impossible plentitude of tagging, these texts bring the reader/viewer into an embodied relation, which in the case of zines and Legaspi's indecipherable script, places as much importance on the problematics and limits of autographic representation as on its potential to achieve strikingly powerful instances of life narrative. The importance of attentive and reflexive reading strategies, which are alive and responsive to the challenges and pleasures arising from the convergence of the visual, the textual, and the material, is central to autographics as critical approach. As we mentioned earlier, this attentiveness and "alchemy" brings individual readers, and their placement within wider textual cultures, into consideration. Many of the articles in this issue demonstrate how autographic texts often occasion renewed energy for interpreting the act of reading as situated in a nexus of affective and geographical, personal, and social influences.

## AUTO ASSEMBLAGE

Such a nexus is evident in the use of the internet, and particularly in another medium with rich potential for autographic criticism: the practice known as social networking. Using software on websites such as Flickr and MySpace, people are creating autographic texts as a means of joining and participating in online communities. In Flickr, users continuously upload an array of original, found, and appropriated images, and order them through the contracted narrative possibilities presented by "tags" (single word terms which produce an index), sets (designated collections within the larger whole), and comments.

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Here mundane descriptors such as "birthday" and "cats" sit alongside labels that are ambiguous and idiosyncratic to the point of illegibility ("baking day," "greyhounds," "cleaners"). Flickr sites have many functions—scrapbook, photo album, exhibition space—and essential to each is the dynamic between text and image as means of representing the personal through the process of assemblage. As with zines, the text one encounters is the result of ongoing selection and appropriation of content across several modes brought together into a constellation for the purpose of self-representation or life narrative. Many social networking sites—as well as certain styles of blogs—function as a kind of digital scrapbook where video, text, image, and sound files are imbedded into the page or linked, and where the disparate array of texts and references function as the individual's online "presence."

A component of this multimodal approach online is the new era of amateur self-portraiture heralded by the spread of technologies such as digital cameras and webcams, and software which streamlines the uploading and imbedding of images. Self-portraiture in this new media is central to a primary function of social networking software. To find people one knows online, visual identification is key to confirming one is "friends" (to use the Facebook term) with the intended individual. Reading these websites as examples of online autographics, we might well inquire after the kinds of self-representational limits and strategies this focus on visual identification produces: the emphasis on legible and consistent self-representations, the expectation that one "is" who one's picture "says" one is. That self-representation and narration is now central to many people's engagement with the internet suggests that identity and autobiographical representation are increasingly important—as both a means and an end—to how and why people are online. Like the photocopier, the very technologies which enable such uses of the internet threaten the authenticity of the texts they create: as those concerned about the use of MySpace by sexual predators continually remind us, no one need ever prove they are who they claim to be online, as the appropriation of image and text—through downloading and uploading—is done with ease. The construction of an alternative identity, of a different sex, race, age, and geographical location, is entirely possible within the world of social networking, with "autobiographical performance" becoming a means of acting as someone whose characteristics of identity do not match the reality. With such activities being forbidden by the Terms of Service and Codes of Conduct accompanying sites such as Facebook, coherent and "truthful" autographic self-presentation is a condition of participation formed in social and legal discursive fields. This raises a range of questions about the strategies used to fix, but also disrupt, expectations about self-representation through the deployment of images and text in the new domain of social networking. Again,

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autographics emerges as a site where expectations of truth in autobiography are graphically complicated.

One point of interest critical to autographics arising from these uses of the textual and the visual in social networking is how the functionality of the software, in conjunction with the cultures of usage which develop amongst the communities of users, shape the production of specific autographic performances. If, as Sidonie Smith has argued, the autobiographical subject is constructed through the reiterative identity performances shaped by particular discursive regimes (109), then the predominance of the autographic as the constitutive practice of social networking presents a new mode of autobiographical storytelling, where the telling becomes a kind of shorthanded showing and telling. As work on the comics must confront the dimensions of the page, so too must precise questions about software become part of autographics. For example, there has recently been comment on visual and design differences between MySpace and Facebook; the former allowing for a greater level of customization by individual users, the latter restricting the visual presentation of personal information into more tightly controlled layout. Internet researcher danah boyd somewhat famously drew attention to some of these issues in her essay "Viewing American class divisions through Facebook and MySpace," where she suggested that there was an increasing class divide between the users of these two social networking systems which could partially be explained by differing class aesthetics. Boyd's article, based largely on anecdotal evidence, drew a range of responses from new media researchers,[5] and highlights the urgent need for a contribution from the field of auto/biography studies regarding the divergent self-representational effects produced by the software functions and community uses of social networking. Autographics may well lead us to ask how, for example, we may use Smith's analysis of performance and reiteration to illuminate the layout differences between Facebook and MySpace, which are summarized by Jason Wilson as follows:

> the ways in which the two services can be personalised appeal to different taste formations. The often "gaudy" nature of MySpace personalisation, arising from users' ability to insert large amounts of HTML into their profiles to create background images etc. presents a contrast with the essentially "modular" personalisation available with Facebook profiles, where users select from a range of options which do not disturb the given, "clean" colour schemes and layouts of Facebook profiles. (Wilson unpag.)

The "gaudy" and the "clean" returns autographics to considerations of how life narrative relates to particular theories of subjectivity, and their ethical and moral implications. That Facebook limits users' self-representational content creation to a specific and highly codified visual design raises questions

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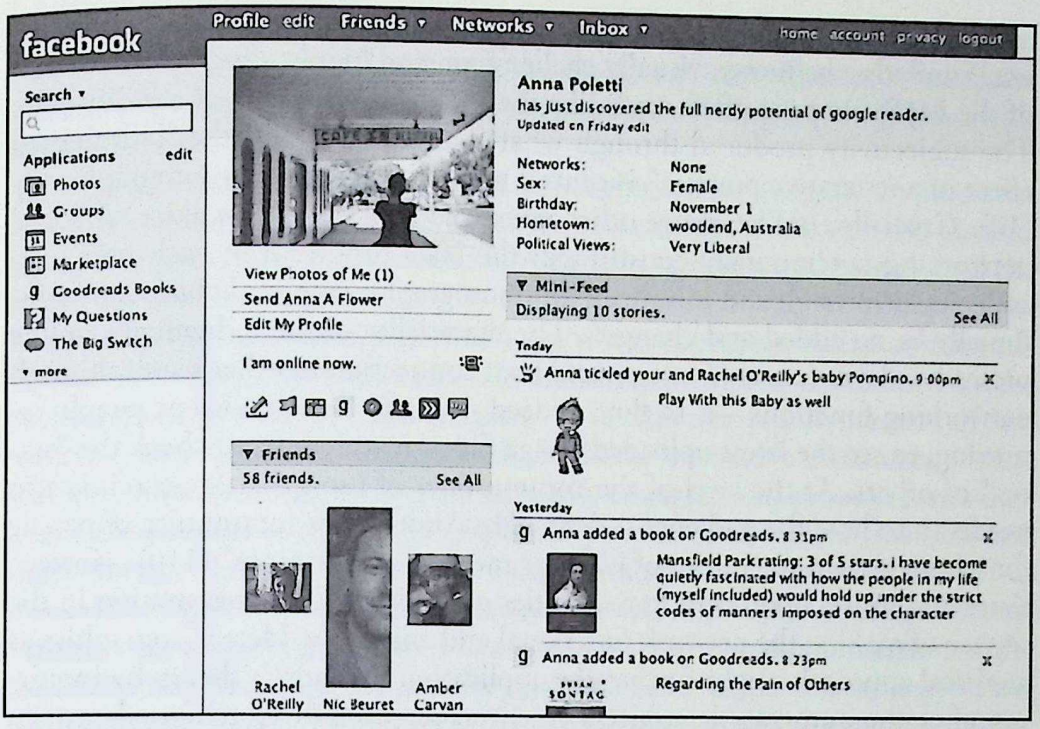
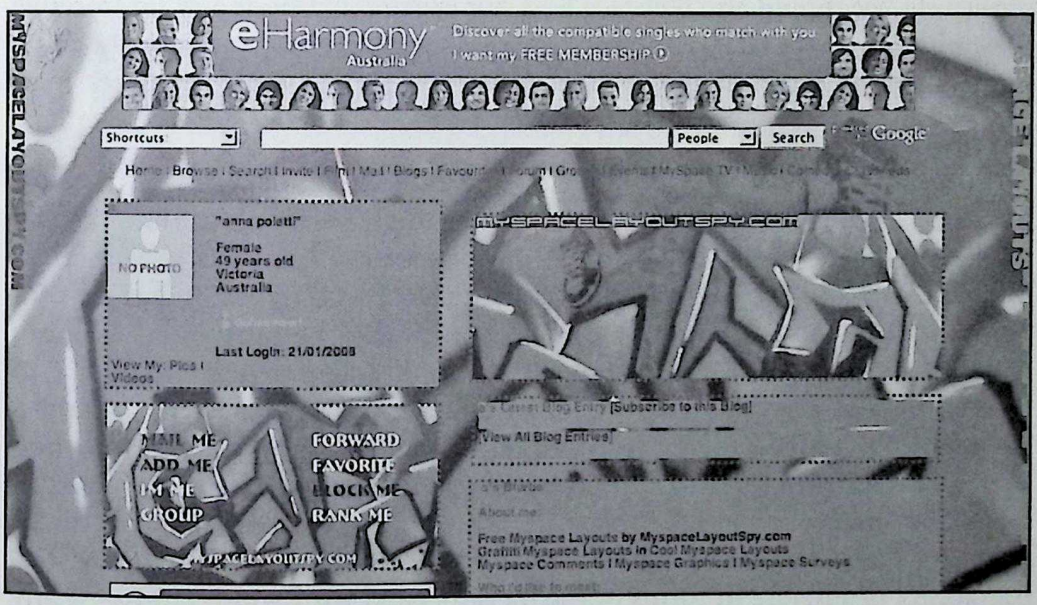



Anna Poletti's Facebook profile screenshot: 12 Jan. 2008 (Facebook image provided by, and used by permission of, Facebook; all rights reserved).




Anna Poletti's MySpace page screenshot: 12 Jan. 2008).

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about the kinds of subject positions performed—and reiterated—through its use. Similarly, the messy, visually challenging, and highly idiosyncratic design of the MySpace page often reads like the indecipherable text of a graffiti tag. The subjectivity produced through what Judith Butler calls the "sedimented effect of a reiterative practice" is central to reading these texts autographically (10). Crucially, unlike many other texts, the autographic practice of social networking is temporally constituted: the texts produced in each user's account exist through and in time, with photographs, tags, and comments continually being added and changed. The materiality of the individual's online presence—layout, uses of images and text, connection to other's sites through networking functions—is in flux. Indeed, it is the flux that keeps people returning, to see the latest uploaded image file or text update, to check the "status" of others. At the level of the communities of users then, research is also needed into how the audience—defined by Smith as "a community of people for whom certain discourses of identity and truth make sense" (110)—instantiates and insists upon certain modalities of autographic representation in the service of making the network functional and enjoyable. Here autographics as a critical approach might further the application of Butler's theory by inquiring after the autographic subjects constructed through "a temporal process which operates through the reiteration of norms" regarding identity coherence and legibility (10). While many of us working in autobiography studies need to develop the skills to read these new multimodal self-representations sensitively, we should also embrace how our existing methods and interpretive strengths can make vital contributions to research and analysis already being undertaken in burgeoning fields such as internet and new media studies.

## JUVENILIA

The textual cultures of autographics—for example social networking services, zines, comics, and graffiti—frequently invoke the specter of juvenilia. As Whitlock has suggested, the association with early reading experiences is central to the potential for specific dynamics between the reader and memory work in comics, and the requirement to think and imagine differently in time of trauma and censorship ("Autographics" 967). These forms also present narrative strategies reminiscent of adolescent behaviors and subcultures, such as experimentation with self-image, a heightened awareness of the potential for images to produce shock in the viewer, and a fascination with the power of social and visual performance in the construction of identity. Autographics proliferate in forms of media associated with youth culture. Early work on spectacular youth subcultures charted these issues in terms of the semiotics of style practiced in street-based subcultures, and a decade after his

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seminal study of punk, Dick Hebdige observes that "Subculture forms up in the space between surveillance and the evasion of surveillance, it translates the fact of being under scrutiny into the pleasure of being watched. It is a hiding in the light" (35).

Several examples of autographics developing under the gaze of authorized discourses emerge in this issue: Gardner observes the impact of the Comics Code of 1954 on the early content of American underground comics, and the negotiation of personal memory in the public space of the art gallery is central to Antoinette's examination of Legaspi's engagement with homosexuality and the church. In both cases, the mainstream culture—as defined by the discourses of government and religion—is sensitive to representations of sex, violence, and "immoral" behavior which violate normative discourses of subjectivity, and these sensitivities are explicitly engaged, and provoked, in autographic narratives through the graphic depiction of sexuality, violence, and embodiment. As such, Green's 1972 depiction of Binky's naked male body as a subject of violence explicitly references the self-imposed limitations of content that constituted the Comics Code, and insists upon the reinsertion of the author's body back into the text. Roger Sabin summarizes this strategy of the underground comics movement: "[if] the Comics Code meant, essentially, that a comic was prevented from saying anything meaningful about the real world, then by defying it this possibility was reawakened" (92). Legaspi and Matt take up the explicit implications of "graphic representation" in the vivid depictions of sexual fantasies and behaviors, as the images in this issue testify. In these cases, as in Bechdel's exploration of her father's closeted homosexuality, the subcultural strategy of "hiding in the light" is intertwined with the politics of the personal to address explicitly the censorship of particular mediums of graphic expression and human behaviors. In fact, many autographers dramatize the regulatory discourses of subjectivity, and quite explicitly so.

In the case of social networking services, boyd suggests that the "pimped" MySpace sites produced and utilized by marginalized youth, and until it was banned, members of the American military, reproduce the taste cultures of lower income Americans, while Facebook's replication of the "'clean' or 'modern' look of . . . any poshy Scandinavian design house" aligns comfortably with the aesthetics of its aspirational users. In these instances the autographic strategy of hiding in the light is occasioned and codified by the expectations of one's membership in a range of communities, on- and off-line. In attempting to account for these divergent practices, autographics pays attention to the discursive influences at work. As Hebdige observes: "Underneath the discussion of an issue like [aesthetic] 'discrimination', complex moral, social, even economic, options and strategies are more or less openly examined and

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the issue of taste—where to draw the line between good and bad, high and low, the ugly and the beautiful, the ephemeral and the substantial—emerges at certain points as a quite explicitly political one" (47). As indicated in the case of comics, questions about juvenilia, class, taste, and visual cultures are essential to the textual cultures of autographics in new media, examining how multimodal texts instantiate and resist such politics of visual and textual aesthetics. The power of these sites to occasion autographic self-representation as constitutive of one's capacity to be "socially networked" online is also an issue in need of investigation. As the comics extend the page, the avatars in online worlds such as Second Life and the auto assemblages of social networking extend the dimensions of the screen in the production of multimodal selves which, while occurring in new media, intersect with strategies and requirements of identity familiar from "the old media."

The bold graphic interventions of comics and graffiti sit in contrast to the emphasis on materiality and intimacy found in personal zines and the work of Charlotte Soloman. In these instances the author's body, traditionally removed from the text through the processes of mass production, leaves traces. The chunky gestural painting of words in Soloman's narrative, and the visible editing of text in personal zines, evoke the authoring body, not through the spectacle of its depiction, but through shadow play. The "authorial I" permeates the text-object, and readers find themselves engaging with the interplay between the three dimensions of text, image, and object. As Austin argues, autographic texts of this kind remind us that "[w]ords and images are still freighted with the material that signification presumably banishes." It is in these instances of autographics that we come into territory traditionally associated with the theory and practice of artist books, and work by researchers/practitioners such as Johanna Drucker offer exemplary vocabularies and interpretative strategies for reading how artisan and handmade text-objects can occasion complex investigations of materiality, identity, and language. One such example is Drucker's analysis of Mira Schor's painting *Personal Writing* (1994):

> the issue of personal language is bound up in the difficulties posed by the hierarchies of power into which the female subjectivity must be placed. Inflecting acquired signs of handwriting with a personal character asserts the successful formation of subject position while acknowledging its constraints within the givens of the rule-bound order of both language and social domain. (61)

Similar to Austin, who deploys psychoanalytic theories of language acquisition to read the role of melancholia in Soloman's work, this attention to the tensions of the discursive, performative, and reiterative components of the

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social demonstrates sensitivity to how multimodal texts respond to and subvert expectations of legibility of self and text through autographics. While the visually graphic representations of sexuality and desire found in this issue typify an engagement with the (self-)scrutiny produced by discourses of normative heterosexuality, the experiments in materiality examined here trouble the longstanding binary between the perceived immanence of the visual/material and the transcendence of the linguistic, an argument taken up by Austin in her contribution to this issue.

This returns us one last time to "alchemy," which circles unexpectedly round and about autographics. This early, unscientific predecessor of chemistry was concerned with enchantment and metamorphosis, with the power to transform the familiar and everyday into something new and powerful. In autographics, artists, critics, and readers work with self-representations that call attention to the relations between words and images, reading and looking, with elements that are transformed as they come together to strange effect and affect. Gardner suggests that it is no coincidence that we are drawn here again now, for just as the early 1970s is a watershed moment for autobiographical comics—the birth of Binky in fact—this first decade of the twenty-first century is another momentous time in the production and reception of graphic memoirs. Marianne Hirsch concurs, and in a discussion of the regulation and control of visual representations in the wake of 9/11, reminds us that the power of visual representations to produce "collateral damage" is critical at times of historical crisis, dissent, and censorship. Autographics conjures approaches to the autobiographical subjects which are emerging now in strange places and forms: graffiti tags, online avatars, the gutters of the comics. Now again, Binky is suspended over times when an engagement with the alchemy of visual representations and their effects is urgent and political.

## NOTES

1. In September 2005 a Danish newspaper ran cartoons of the Prophet Muhammad that caused outrage amongst Muslims elsewhere. See Chute and DeKoven's Introduction to "Graphic Narrative," the special issue of *Modern Fiction Studies* 52.4 (Winter 2006), which they edited, and Art Spiegelman's "Letter to a Jury," in the same issue.
2. Hillary Chute's interview with Bechdel about *Fun Home* elicits some information about her reading and drawing that establishes the richly intertextual traditions that work across the taxonomy of autographics in the comics. Bechdel refers to the work of R. Crumb and Aline Kominsky-Crumb, Howard Cruse, and Spiegelman above all: "I couldn't have done anything without *Maus*. . . . No one had addressed anything serious in comics before then. When I was trying to come up with the format for the book, I said, I'll just make it the same size as *Maus*—so it's exactly the same size as *Maus*. And I also loved Spiegelman's chapters' divisions. That inspired my own chapter structure"

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(1013). Marjane Satrapi also acknowledges the influence of Spiegelman on the crafting of *Persepolis.*

3. The subtext here is Susan Bazargan's paper "Narrative 'Embroideries': The Graphic Novels of Marjane Satrapi" that both used and considered the usefulness of Hillis Miller's narratology to read the comics.
4. This issue of *Biography* began with a session at the Philadelphia MLA in 2006. There was a themed series at the Chicago MLA in 2007, and a session on graphics and autobiography is proposed for the San Francisco MLA in 2008. We hasten to add that this is not to privilege the MLA in the field; however, it is to use this conference as one sign of the increasing scholarly interest in graphic narrative in the Humanities.
5. See for example the thread of postings relating to boyd's essay on the Association of Internet Researchers email list archive for June 2007 (<http://listserv.aoir.org/pipermail/air-l-aoir.org/2007-June/subject.html>).

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# AUTOGRAPHY'S BIOGRAPHY, 1972–2007

JARED GARDNER

In a recent interview, Alison Bechdel, author of *Fun Home: A Family Tragicomic* (2006), said, "I always felt like there was something inherently autobiographical about cartooning. . . . I still believe that. I haven't exactly worked out my theory of why, but it does feel like it almost demands people to write autobiographies" ("Alison" 37). While it would be easy to point to the broader history of the medium to refute the claim—after all, the vast majority of those working in the field never turned to autobiographical forms—since 1972 there has certainly been a steady progression of autobiographical memoirs within the comics form, to the extent that today one can identify sub-genres and historical movements within autobiographical comics. Even as I will gesture toward such taxonomies in what follows, my larger goal in approaching this point of origin for the graphic memoir form is to search out answers to Bechdel's question about the autobiographical "demands" of comics.

The early 1970s is a watershed moment for autobiographical comics, and there is evidence that the first decade of the twenty-first century is another momentous moment in the life story of this peculiar form, as more graphic memoirs than ever are being published, and even more important, gaining critical and cultural attention. Turning first to Alison Bechdel's critically-acclaimed *Fun Home,* an extended meditation on history, memory, identity, and trauma, I will then follow Bechdel's lead back to 1972, to where these issues first began to take shape in the comics form. In imagining the bloodlines that connect these very different personal stories across generations, I want to suggest the ways in which the graphic memoir provides a space to theorize and practice new ethical and affective relationships and responses. Indeed, we might understand the particular urgency of the form in 1972 and 2007 in terms of the unique space that this hybrid form stages for such engagements.

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the proofreading symbol indicating where additional text should be inserted. As an estimator or a placeholder for facts yet unrecorded, the sprawling caret symbol became for the young Alison "a sort of amulet, warding off evil from my subjects" and soon from the entries as a whole—simultaneously keeping her entries open to further revision and protecting her stories against the failings of memory and the violations of time. It is after her father shows her the body of a dead cousin on his table that the carets take on a life of their own, "almost completely obscur[ing]" the text itself, as if the two—image and text—are at war for the page and its memories of the dead boy. But beneath this entry is the first figural drawing that appears in Alison's dairies: a pathetic smiley face, untouched by text or circumflex. If it is death that sparks this first burst of cartooning in her diary, it is sexuality that fuels its further development, as we see in her post-pubescent diary entries, where image and text share the work of telling the day's events (Fig. 2).

As she tells the story of her own realization of her sexuality while in college, shortly before her father's death, Bechdel describes the discovery as appropriately mediated by the discovery of a book: *Word is Out* (1978). But it is not just any book, but a text that is a combination of words and images (as she highlights in an earlier version of this "Coming Out Story" published in 1993 in Howard Cruse's *Gay Comics*). Indeed, in both versions of the story,

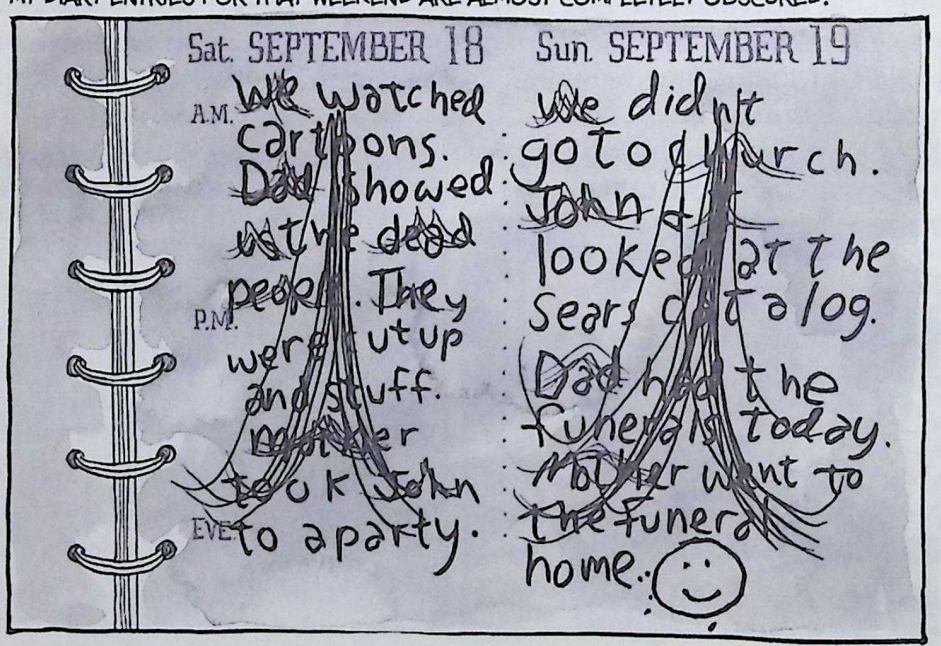


Figure 2. Excerpted from *FUN HOME: A Family Tragicomic* by Alison Bechdel (p. 148). Copyright © 2006 by Alison Bechdel. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

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Bechdel focuses on the images on the cover of *Word is Out* as a series of panels, like a comic.[2] As she describes this discovery in *Fun Home,* what results is the unique grammar of the comics form: the dialogue balloon articulating a giant, hand-lettered exclamation point (Fig. 3). This symbol is neither text nor image, nor can it be accurately translated into one or the other: it transcribes the moment of revelation that is likewise neither word nor image—a scene of self-knowledge that is both at once and reducible to neither.

From this moment on, despite having been a star literature student earlier in her academic career, Bechdel describes the traditional study of literature as increasingly irrelevant to her. As her English professor drones on about catechistic symbology in *Ulysses,* Alison illustrates the pages of the novel with a drawing of Bloom/father, leaving the candle in the doorframe for Stephen/Alison—an image of the "Ithaca moment" (222) she has longed for and never quite achieved with her father. But neither does she find her future in traditional visual arts. The act of self-discovery and self-representation for Bechdel has become forever bound in the strange alchemy of word and image that is represented by the "curvy circumflex" or the impossibility of the spoken exclamation point.

It is important, however, that this alchemical combination does not promise the gold of Absolute Truth. Instead, what it does provide, at least here, is a release from childhood compulsion, from the crippling doubt and fear that words alone might betray her, that images might atomize her. If text and image alone fail to ameliorate her compulsions, together they do point a way out of the vicious cycle. But this does not mean that comics autobiography makes greater truth claims than does traditional autobiography. In fact, it almost always makes fewer claims than either prose or image alone have traditionally

Figure 3. Excerpted from *FUN HOME: A Family Tragicomic* by Alison Bechdel (p. 203 middle). Copyright © 2006 by Alison Bechdel. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

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made. The comics form necessarily and inevitably calls attention through its formal properties to its limitations as juridical evidence—to the compressions and gaps of its narrative (represented graphically by the gutterspace between the panels) and to the iconic distillations of its art. The kinds of truth claims that are fought over in the courts of law and public opinion with text-based autobiography are never exactly at issue in graphic autobiography. The losses and glosses of memory and subjectivity are foregrounded in graphic memoir in a way they never can be in traditional autobiography.

"Is it autobiography if parts of it are not true?" Lynda Barry asks in the Introduction to *One Hundred Demons* (7). "Is it fiction if parts of it are?" Barry's solution to these questions is to term her book "autobifictionalography." Indeed, the hybrid term could be said to apply to all autobiography, but it is the graphic memoir that foregrounds in its very form the ways in which the power of memory must always share the act of self-representation with the devices of fiction. Barry offers an image that usefully describes this tension, picturing herself as a child looking through the panes of a window on which are inscribed the seemingly incommensurate statements: "Can't remember" / "Can't forget" (62). The two statements are laid on separate panes, like the panels of a comic: the demand placed on both author and reader is how to read across the gutter, how to make these two truths speak simultaneously. As the story entitled "Resilience" goes on to describe, trauma fragments the child, teaching her how to "exist in pieces"—what Barry calls the "horrible resilience that makes adults believe children forget trauma." As we will see in what follows, it is the discovery of comics' unique ability to represent the impossible demands of trauma, memory, and narration that has made it increasingly a dynamic and even urgent medium for life writing.

* * * * *

To learn more about the autobiographical demands of comics (and the comics' demand of autobiography), it makes sense to return to a point of "origins" for the form. And to tell that story, we need to go back to the early '70s, the same period when Bechdel first discovered the unique power of combining words and images. But while Bechdel's childhood story remained bound by her father's "solipsistic circle of self" (140) in Beech Creek, Pennsylvania, this story takes us to San Francisco in 1972.

Beginning with such pioneering work as R. [Robert] Crumb's *Zap Comix* (1968), the comicbook form, which had for three decades been associated with juvenile entertainment and superhero fantasies, was hijacked and made to speak unspeakable (and often deeply disturbing) new fantasies. Most of the early work in the underground comix movement found its pleasures and its justification in iconoclasm, and in expressing openly topics and fantasies

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long forbidden (and explicitly outlawed by the comics code of 1954) in mainstream comics and in mainstream society. But in opening up the form to new ideas, images, and audience, the underground comix movement spawned a new form of graphic expression that would ultimately outlive the movement by many decades.

As is perhaps inevitable, the exuberant energy that propelled the early underground comix began to lose steam in the early 1970s. The market had become oversaturated by second-rate work and mainstream imitations, and many of those who had been experimenting with the possibilities of the form since the mid-60s began to find their energy flagging. Iconoclasm's hangover was very much in the air when Justin Green explicitly addressed the question: after the idols have all been smashed, what then? In fact, Green's pioneering graphic memoir, *Binky Brown Meets the Holy Virgin Mary* (1972), begins its story with a literal act of iconoclasm, as young Binky's twisted compulsions are set in motion by the accidental shattering of a statuette of the Virgin Mary (Fig. 4).

By many accounts, Green's *Binky Brown* was the first extended autobiographical comic to emerge from the underground comix scene. As always, such claims to "firsts" are problematic. Others had been experimenting with

Figure 4. Excerpted from *Binky Brown Meets the Holy Virgin Mary* by Justin Green (*Justin Green's Binky Brown Sampler* 11). Copyright © 1972, 2008 by Justin Green. Reprinted by permission of Last Gasp Publishing. All rights reserved.

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autobiographical stories earlier, including Spain Rodriguez, Kim Deitch, and Crumb. Many of these earliest autobiographical comix were mixtures of life and fantasy, often recounting acid trips or dreams, and deliberately blurring the lines as to where "real life" ended and the fantasy took over. But the drive in the earliest autobiographical comix remained more about shock value than about exposing the self. For example, "The Confessions of R. Crumb" (1972) begins by promising access to Crumb's artistic psyche, but ends up with an extended fantasy about reentering his mother's womb.

Green's autobiographical work was a different thing entirely, and it was recognized as such by his contemporaries who encountered it for the first time while he was working on it in 1971. Art Spiegelman credits his encounters with *Binky Brown* for his own ambitions to do work in autobiographical comix: "without Binky Brown there would be no MAUS" ("Symptoms" 4). "Justin turned comic book boxes into intimate secular confession booths," Spiegelman declares, and he and others began lining up to offer their own confessions to this new repository.

In fact, Green opens his memoir with an extended "Confession to my Readers," featuring the author himself hogtied over an inverted sword of Damocles, forced to listen to "Ave Maria" while penning his memoirs with his mouth (Fig. 5). This overwrought image is a direct descendant of the underground comix out of which Green's work emerges, but it is also, for all of its shock value and gross-out humor, a fitting image for the autographer, one that will in many ways serve to emblematize the Catch-22 by which all those who work in this strange form will find themselves.

Green begins by reminding the readers that his comic, although written in a form historically associated with children's entertainment, is not "intended solely for your entertainment, but also to purge myself of the compulsive neurosis which I have served since I officially left Catholicism on Halloween, 1958" (10). To entertain others and to purge the self: as these are set side-by-side against the backdrop of Green's naked and trussed body, it is hard to see how either goal will be met. Bound literally from head to toe, there seems little possibility that his body (or brain, which is also bound in a thick bandage) will be able to purge anything at all. And the sight of his tortured body promises little in the way of entertainment. As if recognizing the absurdity of these promises to himself and his reader, he then changes his justification for the autographical act:

> My justification for undertaking this task is that many others are slaves to their neuroses. Maybe if they read about one neurotic's dilemma in easy-to-understand comic-book format these tormented folks will no longer see themselves as mere food-tubes living in isolation. If all we neurotics were tied together we would entwine the globe many times over in a vast chain of common suffering. (10)

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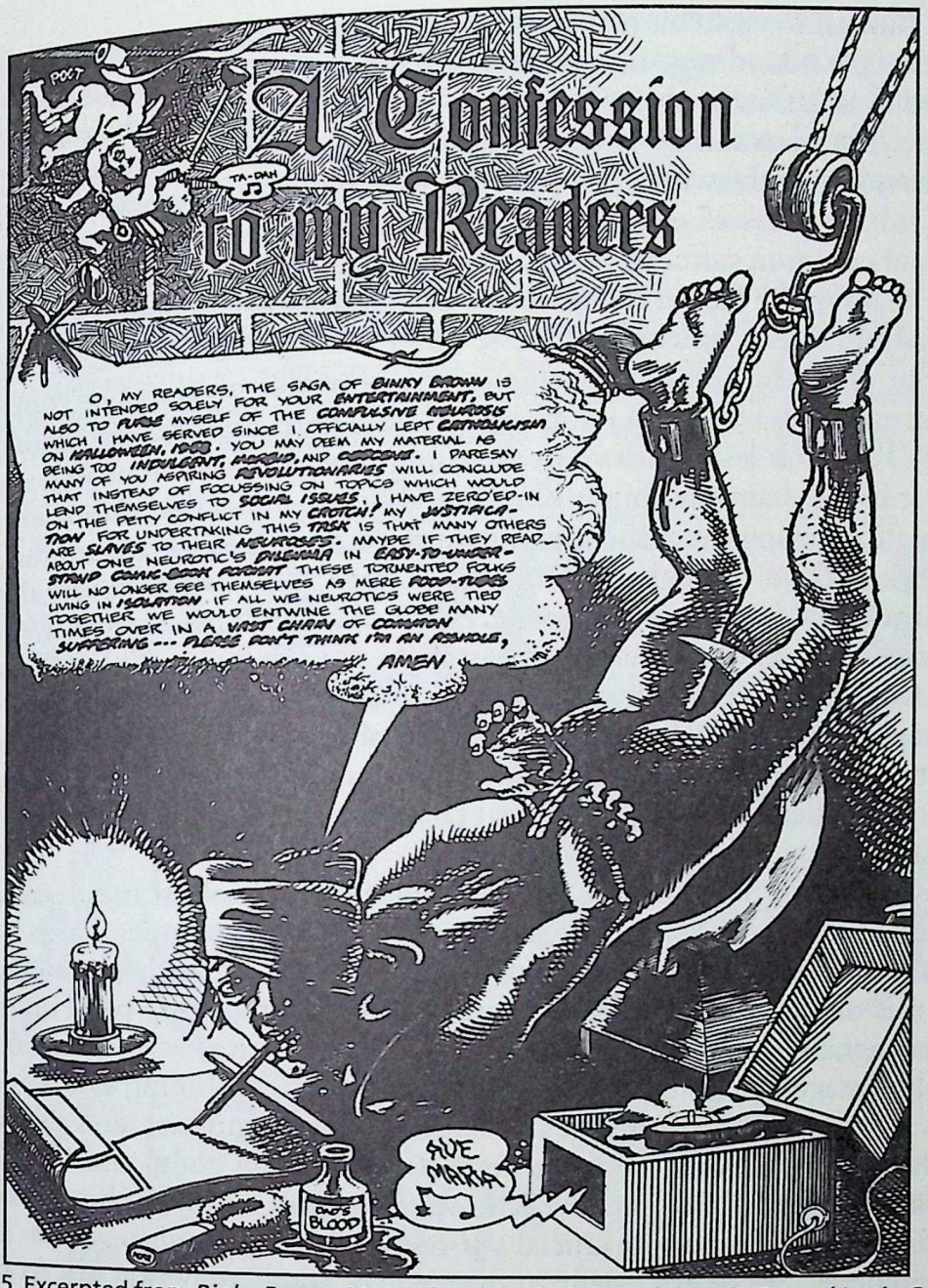


Figure 5. Excerpted from *Binky Brown Meets the Holy Virgin Mary* by Justin Green (*Justin Green's Binky Brown Sampler* 10). Copyright © 1972, 2008 by Justin Green. Reprinted by permission of Last Gasp Publishing. All rights reserved.

Green's explanations for his confessional mode shift from entertainment, to purgation, to testimony. The function of testimony, both traditional and secular, is to create common bonds of understanding and humanity, and in both contexts there is an explicit or implicit faith in an ultimate universal understanding to which the testimony contributes, whether it is the understanding of universal salvation or universal human rights. And Green starts to

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work himself toward this new ideal, imagining a world in which the neurotic sufferers are bound together by their shared experience, as opposed to being locked in isolation by their inner demons and conviction of their own freakishness. But even this fantasy of release becomes yet another image of binding, as it is now the world, as opposed to the individual body of the autographer, which is described as being "entwine[d] . . . many times over in a vast chain of common suffering." As if realizing the irony of this fantasy of a common chain in the face of the demands of the "aspiring revolutionaries" of his generation, Green concludes, "Please don't think I'm an asshole, Amen."

But of course common chains can be powerful mediums of communication and even release, as for example Toni Morrison's *Beloved* reminds us. When Paul D is left to drown in the rising mud, chained alone in a wooden box, it is the chain that binds him, invisibly, to others that ultimately saves them all, allowing them silently to communicate a message one to the other that brings them through the flood and to safety. That which bound the men is transformed into a telegraph wire, thrumming with messages that released them, if not from their chains, at least from their isolation. The question for the tradition of autography has long been, and remains, not whether the act of graphic memoir will set the autobiographical subject free (Green makes it very clear that it will not), but whether it will release him into a chain of common suffering, and whether that chain can be made to communicate, to bind one to the other.

Release and imprisonment, communication and solipsism, pleasure and pain. These are just some of the contradictory pressures under which Brown finds himself bound, paradoxical demands common to much autobiography. But this one panel also describes some of the contradictory pulls unique to the autographer's task. His hands bound, Green writes with his mouth—a graphic image describing the autographer's craft of combining words and images. But even here, this image of merger is not triumphant, and the cost of the labor is represented both physically (the suffering body) and in terms of the accuracy of the utterance itself. Toward the very end of the book, and just as Binky has arrived at the crucial self-revelation that his visions were in fact "all up here!," we return briefly to the scene of autography (Fig. 6). As Green struggles to draw and speak the final panels that will set Binky free, he is also desperate to set himself free from the act of self-revelation. "Almesh fineshk!," he mumbles. The pen-in-mouth that represents the word/image that is the autographer's medium inevitably hampers the accuracy (and legibility) of both image and text.

It is a truism of autobiography studies (and of narratology more generally) that the narrator and subject are not one and the same; but in no form is this more graphically clear than in graphic memoir. Within prose narrative,

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the "I" can remain (in the mind's eye of both author and reader) identical to the author, allowing for extended moments of forgetting (or effacing) the distance between narrator and subject. In recorded visual autobiographical acts (film, video, photograph), the image is accorded truth status. Leigh Gilmore has similarly described the juridical pressure on autobiography to speak the authentic and verifiable truth:

> Telling the story of one's life suggests a conversion of trauma's morbid contents into speech, and thereby, the prospect of working through trauma's hold on the subject. Yet, autobiography's impediments to such working through consist of its almost legalistic definition of truth-telling, its anxiety about invention, and its preference for the literal and verifiable, even in the presence of some ambivalence about those criteria. (129)

Figure 6. Excerpted from *Binky Brown Meets the Holy Virgin Mary* by Justin Green (*Justin Green's Binky Brown Sampler* 50). Copyright © 1972, 2008 by Justin Green. Reprinted by permission of Last Gasp Publishing. All rights reserved.

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The comics form, conversely, explicitly surrenders the juridical advantages of text-based or image-based testimony.[3] With comics, the compressed, mediated, and iconic nature of the testimony (both text and image) denies any collapse between autobiography and autobiographical subject (the frequent use of pseudonyms or caricatures only reinforces the split), and the stylized comic art refuses any claims to the "having-been-there" truth, even (or especially) on the part of those who really were. The split between autographer and subject is etched on every page, and the hand-crafted nature of the images and the "autobifictional" nature of the narrative are undeniable.

But it is important that this split is not a casualty or regrettable cost of the autobiographer's chosen form, but is instead precisely what motivates the drive to tell the self in comics form. As Green said in an interview, the curse and gift of his OCD was to endow him with a "split vision, being both the slave to the compulsion and the detached observer" (Randall). Comics autobiography from Green to Bechdel highlights that split and puts it to productive use, allowing the autographer to be both victim of the trauma and detached observer. And it forces a similar split upon its readers, complicating the fantasies of authentic and unmediated truth facilitated by traditional autobiographical texts.

As if the formal properties of the comics form did not present sufficient challenges for those wishing to tell their stories in this medium, there remains to be addressed the cultural associations and stigmas intrinsic to the history of comics in the US. For Green's generation especially, but only slightly less so thirty-five years later, comics are associated with childish entertainments, with the lowest common denominator, even with juvenile delinquency, as Green reminds us.[4] The one thing that comics most certainly were not associated with was "truth." Still less were they associated with cultural authority, and even today, when comics seem to be suddenly in places that had historically shunned the form—museums, universities, the *New York Times*—the equation of "comics" and "comic books" with the easily digested and easily discarded remains firmly rooted in our daily discourse. Thus the decision to tell the most personal and painful of stories using this gutter form is a deliberately fraught one, one that seems to deny any possibility of being taken seriously or literally.

Which of course leads us back around toward the big question: why? Why tell these difficult stories in a form that is still today, despite the accomplishments of several generations of serious comics storytellers, associated with the cultural gutter? Why tell one's most personal story in a form that invites disbelief, distance, and laughter? Green gestured toward one answer shortly after the publication of *Binky Brown,* describing the unique laughter that the autobiographical comic seeks to release: "the laughter of sudden discovery that you're above or beyond a conflict that once blocked you in" (qtd. in Rosenkranz 188). What made this "laughter of freedom," as Green terms it, transformative,

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however, was the response of others—the laughter of recognition. Green recalls that "it wasn't until I did *Binky Brown* that I felt a strong energy return from [the] faceless audience that I'd been working for up until then" (qtd. in Rosenkranz 189).

This was perhaps the greatest surprise of the first comics autobiographers: that the most personal stories became the ones that forged the most meaningful connections with others, opening up a dialogue with audiences and a sense of communal experience and release. At the end of her own first extended experiment in graphic autobiography, the 1993 "Coming Out Story," Bechdel describes it as her "own humble contribution to that epic tale of collective self-revelation that my sisters and brothers have been telling for generations," concluding by inviting her readers to "come out again": to share their own stories and add to the larger chain-letter they are forging together. But twenty years earlier, the notion that an act of autography about the most personal of experiences (OCD, catholic guilt, sexuality) could be part of an act of "collective self-revelation" was a surprise to Green, and to his readers.

"While you may think [Binky's] victory is a puny one," Green concludes, "don't forget that just such desperate leaps as his were taken by our brave ancestors the fish" (Fig. 7). Green recognized at the time that what he was doing

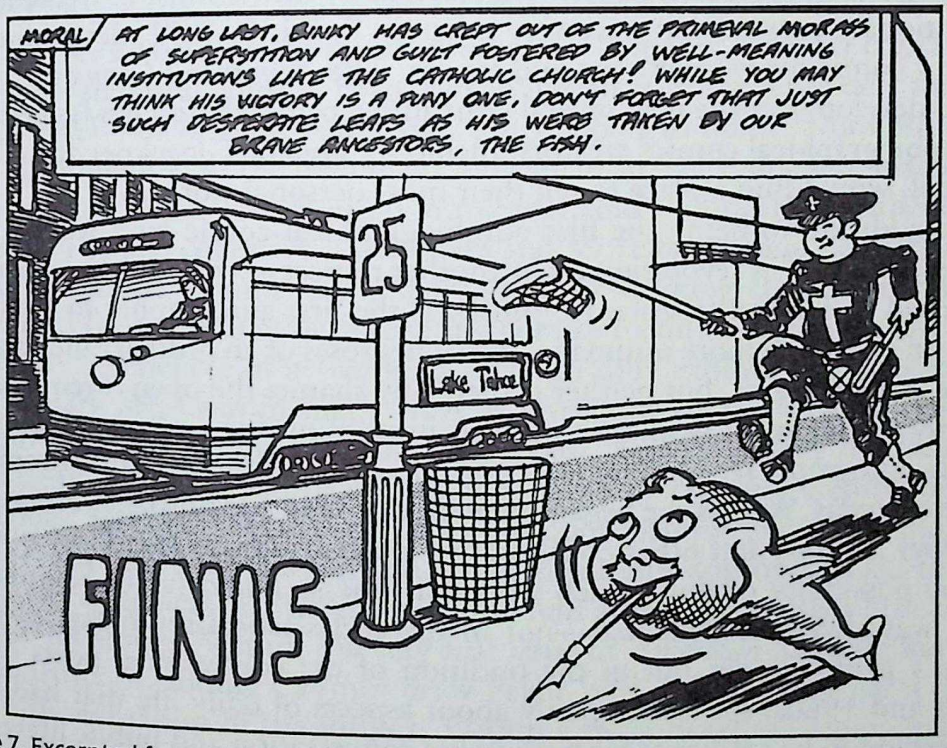


Figure 7. Excerpted from *Binky Brown Meets the Holy Virgin Mary* by Justin Green (*Justin Green's Binky Brown Sampler* 50). Copyright © 1972, 2008 by Justin Green. Reprinted by permission of Last Gasp Publishing. All rights reserved.

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in *Binky Brown* had the potential to serve as an "evolutionary" leap forward in the development of the medium. But like all such moments, it cannot ultimately be reduced to a single individual's agency. In 1972, autography, which had occurred to comics practitioners only sporadically for decades, suddenly seemed not only obvious but urgent. And as a tool for the "working through" of childhood trauma, Green's example opened up the graphic narrative medium to a powerful wave of autography, one which would be mined and developed over the coming decades by Phoebe Gloeckner (*A Child's Life*), Barry, Bechdel, David B (*Epileptic*), and others.

Like Spiegelman, Aline Kominsky-Crumb credits Green's *Binky Brown* with helping to galvanize her own rethinking of the comics medium (126). Shortly after encountering *Binky Brown*, Kominsky began to tell her own stories, developing her first autobiographical persona, "Goldie," in the first issue of *Wimmen's Comix* #1 that same year. For Kominsky, the determination to tell her daily experiences of neuroses, body-issues, and sexuality was going very much against the grain of the underground comix movement, which remained dominated by a macho culture of rape fantasies and power trips. But Kominsky had arrived in San Francisco at the right time, just as a group of other female cartoonists led by Trina Robbins, frustrated by the male-dominated scene in the city and inspired by the feminist movement and revolutionary politics that were very much in the air in 1971, determined to create a comic for women's art and stories. The *Wimmen's Comix* collective would develop over the next several years into a place where a new generation of autobiographical comics creators, including Phoebe Gloeckner and Alison Bechdel, would find a place to tell their most personal stories.

In addition to being the first autobiographical comic by a woman cartoonist, "Goldie" is revolutionary in another respect as well. Whereas Green's addressed childhood trauma, Kominsky is the first autographer to focus instead on the much more mundane, messy neuroses of an ordinary life (Fig. 8). There is no glamour, but neither is there any shame: the open, even prideful honesty of this work would become an inspiration for a new generation of comics autographers, opening up a new sub-genre of diarists and chroniclers of the everyday. And as she began collaborating with her husband, R. Crumb, on *Dirty Laundry* and other collaborative journal comics, Kominsky opened up the possibility of doing such work for others. The drive in Kominsky's work was always confessional—not in the ecclesiastical sense suggested by Green's *Binky Brown,* but in the tradition of the confessional poets of the 1950s and 1960s, speaking openly about aspects of daily life that had been understood to be off-limits for both polite conversation and public literature. Kominsky's example inspired dozens of confessional autographers, including Julie Doucet, Ivan Brunetti, and Joe Matt.

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Figure 8. Excerpted from *Goldie* by Aline Kominsky Crumb. Copyright © 1972 by Aline Kominsky Crumb. Reprinted by permission of Ms. Kominsky Crumb. All rights reserved.

One of those inspired by the possibilities opened up by Kominsky's work was Crumb's old friend from Cleveland, Harvey Pekar, who also began publishing autobiographical stories in 1972, ultimately self-publishing his first issue of his famous autobiographical comic, *American Splendor,* in 1976. But if Kominsky's work opened up the medium of bringing everyday confessions to autobiographical comics, Pekar's experiments in some sense take the idea even further—or perhaps better put, much closer to home. Kominsky was, after all, a member of the bohemian movement in San Francisco, married to the godfather of the underground movement, and a founding member of the *Wimmen's Comix* collective. Collectives and movements were a luxury Pekar could not afford, bound to the daily grind of working-class life in middle America. His determination to use the comics medium to express the daily mundane experiences of a "working stiff," to fully explore the complexities of "ordinary life," was in many ways as revolutionary as the iconoclasm of Crumb and his colleagues on the West Coast. From the daily headaches of a dead-end job and failed relationships to bouts of crippling depression and self-doubt, no topic was too private or too quotidian for Pekar to explore.

Perhaps even more revolutionary was the unique approach Pekar took to his autobiographical comics, inviting different artists to represent him and illustrate his stories. Within the very first issue of *American Splendor* four different artists (including Crumb) draw Pekar, and each of them has a decidedly different vision of the subject. Within a short time, the representations of Pekar proliferated across so many different hands that when his soon-to-be wife Joyce Brabner arrives in Cleveland to meet him for the first time, she has

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a rolodex of images of the man dancing before her. "Who is Harvey Pekar?," Crumb's Pekar asks early in the run of the series. The answer might seem to be easy and uninteresting: a Jewish working-class kid from Cleveland, a file clerk at the local Veteran's Hospital. But there is nothing simple in the act of narrating the self, and even the most prosaic life refracts in the telling, presenting infinite variations, renderings, and representations that never quite add up to a coherent whole. Harvey Pekar's favorite word to describe his subject matter is "quotidian": a fancy word for the everyday life we all inhabit, the life we work hard not to think about, because it is often exhausting, or painful, or dull—but mostly because it stars ourselves. And we are not Stars. In telling his own quotidian story in a form dominated by tales of the most Super of Superstars, the comicbook superhero, Pekar offered a roadmap to a new generation of comics diarists and memoirists to address their everyday with the same microscopic attention that the mainstream media directs to its celebrities and public figures. From Jim Valentino's autobiographical comics in the 1980s to Gabrielle Bell's diary comics today, the tradition of the quotidian that Pekar's example inspired remains one of the most vibrant subgenres within autobiographical comics.

Of course, it would be the response of Art Spiegelman to the possibility of autobiographical comics, and his own unique approach to collective autobiography, that would be most influential in shaping the reception of the form in the decades to come. It is hard to overstate the significance of Spiegelman's *Maus* in lending cultural legitimacy to this gutter form, from its Pulitzer prize in 1992 to the dozens of critical essays that have secured a place for comics studies within the walls of academia. Like the others we have been discussing, Spiegelman's epic *Maus* traces its origins back to 1972. Shortly after moving to San Francisco to be closer to the epicenter of the underground comix scene, Spiegelman got a chance to see Green's *Binky Brown* in its earliest stages. Soon after, his own work began to take a more autobiographical turn, writing about dreams and his personal life, often using an autobiographical persona, "Skeeter Grant." In *Short Order Comix* #1 (1973), for example, "Skeeter Grant" tells of a dream he had in 1973 in which he found himself a comic character, "just like Happy Hooligan," complete with speech balloons and gutters between which he disappears as he moves from panel to panel. In the dream, he begins to panic, until another character walks into his panel and says, "Relax buddy boy. . . . It's just the style you're drawn in!" As an early meditation on autography, this short comic is particularly meaningful, reminding us that dreams and reality, representation and the thing itself, are forever muddled in the graphic memoir form. In this same issue, Spiegelman offers another, more deeply personal story, this one in a heavy

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German expressionist style, telling the story (this time without the cover of a persona) of his mother's recent suicide and his ongoing struggles with mental illness. This story, "Prisoner on a Hell Planet" (1972), would later be reprinted (and play a crucial role) in the first volume of *Maus* (1986).

In fact, although it would not be completed for almost twenty years, that same year *Maus* began to take shape in his first version of the story, "Maus," published in *Funny Animals* #1 (1972). Here the father mouse tells his son an unlikely bedtime story of the rise of the Nazis (represented, as they would be in *Maus,* as cats). But at the point where the father comes to tell of the entrance into "Mauschwitz," he "can tell . . . no more." "It's time to go to sleep," he insists, and the child complies. But the stories, of course, will not go to sleep, and Mickey will awaken as the adult Art, and this time not let his father off the hook so easily, with painful consequences for both father and son.

Much has been written about Spiegelman's masterpiece, and the work has been especially of interest to scholars of the Holocaust, life writing, trauma, and narrative theory. In all cases, what is recognized as especially challenging and meaningful in this work is Spiegelman's complex approach to narrative address, to time and framing, to the ways in which he simultaneously validates his father's memories and first-hand experience as authentic even as he recounts the costs and the fictions—for both father and son—required to record those memories. Simultaneously, Spiegelman manages to challenge the authenticity of any memory even as he insists on the vital truth of the story Vladek tells, and which he recounts. If, as Robert S. Leventhal suggests, "*Maus* bears witness to the process of bearing witness, and the technical and technological requirement of writing and tape-recording in order to produce a narrative of the trauma and thereby alleviate the symptomology of depression and withdrawal that is the danger of a past left to fester as an unhealed wound," we should be wary of any attempts to seek out closure or healing in Spiegelman's work. Autography does not release the autobiographer from the "unhealed wound" of the past trauma, as Spiegelman demonstrates repeatedly, including in his early "Prisoner on a Hell Planet." That early autobiographical story ends with our narrator in prison, condemned for life by the traumas of his own and his family's past. Five years after finishing *Maus,* Spiegelman portrayed himself in a short autobiographical piece, "Mein Kampf/My Struggle" (1996), as hounded by "a 5,000 pound mouse breathing down my neck."

In place of ideals of freedom from or ownership of the past, *Maus* offers the seemingly meager recompense of a full accounting of all the obstacles that stand in the way of healing and recovery: lost diaries, lost mothers, conflicting testimony. Spiegelman once discussed his attraction to the comics

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frame as being in part inherited from his father, who like other survivors was a compulsive packer, teaching his son how to stuff as much as possible into the suitcase—or the frame (D'Arcy). But *Maus* is equally about what can't be put in, what can't be told—most powerfully represented by the mother's missing voice and lost diary, which Vladek destroyed in a fit of depression. As Hillary Chute points out in describing the complex bleedings of past and present to which the comics medium is ideally suited, *Maus* is motivated by a desire "for continuousness rather than a closure," one "which resists the teleological and the epitaphic" (220). Narrating life and its traumas makes the past continuous with the present, bleeding its wounds into our daily life. This is not the failure of a proper externalization or "working-through" of the past, but is in fact the desired (the only desirable) goal of the blending of fact and fiction, image and text, a blending that allows the present to be productively continuous with the past.

This bleeding through of history, of course, is not unique to graphic memoir. Traditional prose autobiography likewise opens wounds of the past, and produces moments that forge a temporary (and problematic) collapse of autobiographer and subject. For example, in his first autobiography, Frederick Douglass describes the ways in which recalling the wounds of the past inevitably reopens them: "the pen with which I am writing might be laid in the gashes," he writes of one memory of such childhood trauma (72). This moment of collapse between writing self and child self is a complicated but telling one, as many commentators have noted: Douglass records the distance between his adult self and the boy named Fred Bailey, even as the record also forges a connection to those who brought violence to the child he once was. Douglass's attempt to describe his wounds leads to a collapse not only of present and past, but of image (wound) and text (the pen with which he is writing), as if reaching out in 1845 for a formal expressive synthesis not yet available, or imaginable.

In graphic memoir, such moments of collapse are everywhere, and all of them play on precisely the tensions invoked by Douglass's example. For instance, in Phoebe Gloeckner's account of her traumatic childhood (one punctured by physical and sexual abuse, drugs, and abandonment), there is an arresting image of her child alter-ego, eight year old Minnie, about to engage in an open-mouthed kiss with an older woman (Fig. 9). On closer examination, we realize that the older woman is in fact Gloeckner herself, as an adult. On one hand, as with Douglass's image of the pen and the wound, this makes the traumatic lost childhood continuous with the present, and offers an image of bonding, suturing that which the act of childhood trauma works to fragment. But on the other hand, again like Douglass, the image also aligns

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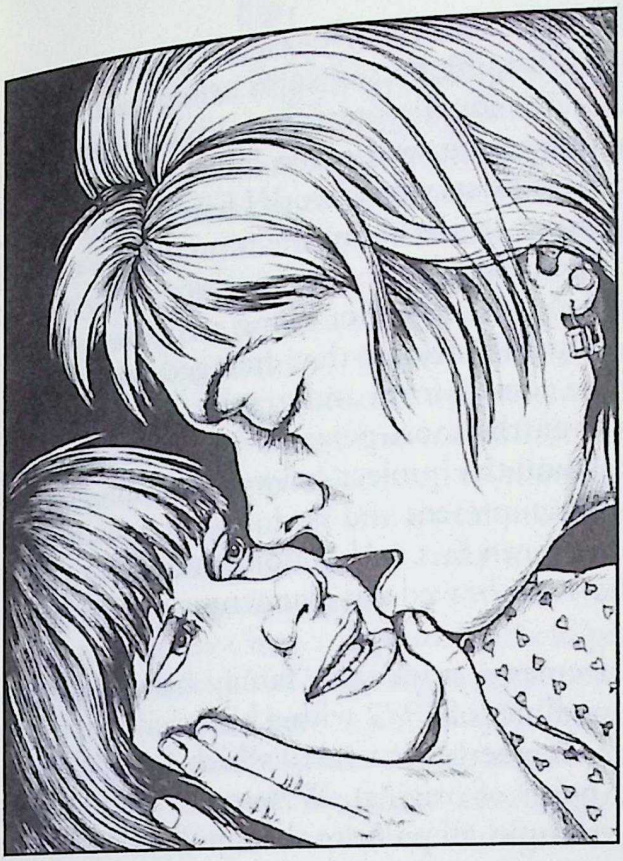

Figure 9. Excerpted from *A Child's Life* by Phoebe Gloeckner; published by Frog, Ltd. Copyright © 2000 by Phoebe Gloeckner. Reprinted by permission of the publisher. All rights reserved.

the adult autobiographer with the work of those who inflicted the trauma. In Douglass's case, this pen re-etches the wounds slavery inflicted on the child self. In Gloeckner's case, the passionate kiss links the autobiographer with the predatory adults who violated the child's body and trust. Spiegelman makes a similar point several times in *Maus,* linking his own interrogation of his father with the acts of violence inflicted on him a generation earlier—a connection underscored by the title of his 1996 autobiographical sketch, "Mein Kampf."

* * * * *

There are of course risks to turning to American comics in 1972 as a scene of primal origins for the rise of graphic autobiography and the differing approaches that emerged from this pioneering work. For example, it ignores the graphic memoirs that preceded it, including the recently recovered *Four Immigrants Manga* (1931) by Henry Yoshitaka Kiyama. And it does not address the global reach of the comics form or the seminal works of autography developing at this time in France and Japan (most importantly in Keiji Nakazawa's

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epic history of the bombing of Hiroshima, *Barefoot Gen,* a project he also began in 1972). And the risks of imagining these strains as separate genres, as opposed to tangled genealogies, are equally great: indeed, one can easily identify aspects of each of these pioneering works that fall squarely into all four categories. Like the graphic memoirists whose work I have been describing, I am not imagining that any fixed truths about the form will be uncovered by telling an origin story, which like all the stories critics tell is always half true, have constructed—and no less right for being so. However, the genealogical blood lines connecting the projects that emerged out of 1972 with the increasing visibility of the comics form and graphic memoir today do highlight the ways in which even the most personal of stories is always a collective autobiography, a collaborative project between autobiographer and autobiographical subject, between present and past, between reader and writer, between image and text, between fact and fiction, and of course between the author and those who have braved the dangerous waters of the form before.

There are other insights that emerge from this "family history" I have been tracing here. Scouring the headlines of 1972 with a historicist's appetite for cultural logic, suggestive patterns emerge (several of which Bechdel highlights in her own return to this point of origins). Watergate, the Olympic massacre, the Vietnam War, for example, all point to the rapidly accelerating demands of media: a President's crimes are (imperfectly) recorded on audio tape; the stand-off in Berlin becomes a world-wide television event; the loss of a misbegotten war on the other side of the world is attributed by some to the failure to win the media war at home. Less obvious from the headlines, 1972 also witnessed the birth of new media technologies that would accelerate these changes for the generation to come, including the first email program, the first microprocessor, and the first arcade video game. Such insights don't ultimately provide conclusive answers to the question of why, in this year, autography was "born," but they do suggest a reason for why it has thrived over the past generation despite (until very recently) cultural neglect and even hostility. In 1972, it is almost a truism today, "national innocence" was lost in the wake of Watergate and Vietnam, and with it the fantasy that the nation's "fathers" could be trusted to protect and tell the truth. But as the films that followed this moment emphasized—*The Conversation* (1974) or *The Parallax View* (1974), for example—perhaps the greatest epistemological cost of this rupture was the belief that an unmediated truth could be recovered at all. In 1972, media and mediation is foregrounded as the essential condition of histories and identities—both personal and national—and in this respect, the world we live in today is most certainly born of that seminal year.

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Of course, in the face of our own new media world and our own national scandals and global tragedies, we are still learning these lessons—and perhaps learning the wrong ones too well. Here, I would argue, the autobiographical comic has a particularly urgent role to play today. Marianne Hirsch has suggested usefully that the comics form offers a vital model for the "visual-verbal literacy" necessary to "respond to the needs of the present moment" (1212). And I have argued elsewhere that the rise of comics in the new media age is due in part to the fact that the form is ideally suited for "making the present aware of its own 'archive,' the past that it is always in the process of becoming," a ghostly interaction often represented in new media narratives in the interaction between image and text (803). But the rise of graphic memoir responds to a more particular need of the present moment, seeking as it does to move autobiography—the testimony of the self to another—beyond the dead-end concerns over authenticity in which it has been cornered and contained for a generation.

In *Alternative Comics,* Charles Hatfield persuasively argues that the "problem of authenticity" in autobiographical comics is, in fact, no problem at all. But what is at stake here is not simply "ironic authentication"—a postmodern ironization of all claims to truth and authenticity—but the insistence that the either/or dilemma by which autobiography is traditionally judged and sentenced, as Gilmore and Amy Hungerford have both described, can (and should) be replaced by both/and.

In their overview of autobiography's changing, "rumpled" forms in the new media age, Sidonie Smith and Julia Watson usefully highlight Dave Eggers's memoir *A Heartbreaking Work of Staggering Genius* (2001) as an example of recent autobiographies that "undermine expectations of sincerity, authenticity, intimacy, and completeness long hailed by both critics and readers as essential to the autobiographical pact" (2, 5). In *A Heartbreaking Work,* Eggers provides complex and playful instructions as to how the reader is to "use" his text, including the suggestion that those who are unhappy with the book should exchange it with the publisher for a floppy-disk version, one which will provide increased interactivity: "This can be about you! You and your pals!" (xxiii–xxiv).

Smith and Watson are of course right to see this (and much of the framing to his memoir) as a "send-up of autobiographical self-interest"—and, I would add, of the cult of "interactivity" that has dominated media discourses in the twenty-first century (8). And of course there is also something quite serious here in Eggers's meditation: the realization that the readerly self-interest of fiction and the authorial self-interest of autobiography are in a fundamental tension. It is a tension Eggers seeks to put to productive

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work in his latest book, *What is the What* (2006), the autobiography/novel of the life of Valentino Achak Deng, a "Lost Boy" from Sudan now living in the United States. In this seemingly impossible hybrid form, the competing demands of autobiography and fiction are allowed to articulate themselves simultaneously: the claims of truth and authenticity (and the demands of those claims on the reader's faith and respectful distance) exist equally and collaborate productively with the invitations of fiction to enter into the life and mind of another (suspending disbelief but never erasing it, and collapsing all respectful distances). In telling Valentino's story in this hybrid, multimodal form, therefore, Eggers at once (via autobiography) commands the respect and attention of the reader to the story of an other, even as he (through fiction) invites the reader to inhabit this life, such that the alien landscape of southern Sudan or the refugee camps of Ethiopia and Nigeria might become not alien, but "home." Fiction is for Eggers "interactive" (with or without floppy-disk), encouraging the reader's narcissism; autobiography is auratic, performing the autobiographer's narcissism and commanding the reader's attention.[5]

I use the awkward term "auratic" advisedly here, to suggest the parallels between the distance (still) commanded by autobiography and the effects Walter Benjamin details as emerging from the "aura" of the traditional work of art before mechanical reproduction. In fact, it could be argued, that it is in autobiography alone that the "aura" has continued to find sustenance in the twentieth century—although it is an aura always vulnerable to charges of "fictionality," charges that threaten to thrust it immediately from its privileged but precarious perch back to the common ground of mediation and "interactivity." But for those working in the form, and most especially for the tradition of comics autobiographers who have been reinventing it for a new century, the auratic nature of autobiographical truth is worth defending—indeed it must be defended—even as the fictional mediations of that truth must be simultaneously acknowledged, not as a fall from grace but as a paradoxical but equally valid "truth." It is the graphic memoir that best allows for this simultaneous claim of autobiography and fiction, and for the simultaneous demand on the reader for both distance and identification.

If fiction is an ideal form for identification and affective attachment, and autobiography is an ideal form for auratic distance and contemplation (including the transformative silences of testimony), autography is the narrative form that allows both to share the frame. As Gillian Whitlock writes, "the unique vocabulary and grammar of comics and cartoon drawing might produce an imaginative and ethical engagement with the proximity of the other," mapping possibilities for new "affective engagements and recognition

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across cultures" (978). At the hands of the autographer, respect and awe for the otherness of the other can and must exist simultaneously with the "interactive" invitation of fiction to assume the lives of others. The dangers of the traditional separations in terms of our ethical responses to the fundamental problem of other people have perhaps never been so clear or so urgent than at this moment. Elaine Scarry's truism about the problem of other people's pain—"To have pain is to have certainty; to hear about pain is to have doubt" (13)—might easily be scaled to describe the problem of other people themselves. The public acceptance of torture as national policy, air raids of civilian targets as strategic practice, wiretapping and surveillance of private citizens as necessary for national security, and child slavery and the exploitation of immigrants as economic policy all point to how well those in power have learned the lessons of 1972—learned especially how to exploit media and mediation so as to encourage such doubts as to the authenticity of the humanity of other people.

Autography points toward how we might in fact fight back, using the multimodal and multimediated form of graphic narrative to, as Green suggested in *Binky Brown*, "entwine the globe many times over in a vast chain of common suffering." Only by allowing the past to bleed into history, fact to bleed into fiction, image into text, might we begin to allow our own pain to bleed into the other, and more urgently, the pain of the other to bleed into ourselves. This "vast chain of common suffering" might not be the image Green's "aspiring revolutionaries" saw themselves fighting for in 1972. But in this new century, in our desperate need to learn lessons very different from those that our governments and media conglomerates would teach, this might well be the highest goal toward which we have to struggle. If so, there is no body of work that is better suited to the task than that of graphic memoir, which began telling its own multimodal "autobifictionalographies" thirty-five years ago.

## NOTES

AUTHOR'S NOTE: For insights, archives, and education, I am indebted to Alison Bechdel, Lucy Caswell, Hillary Chute, Elizabeth Hewitt, Susan Liberator, Harvey Pekar, Jenny Robb, and Julia Watson.

1. I borrow the term "autographer" from Gillian Whitlock (971).
2. See Bechdel, *Fun Home* 203 and "Coming Out Story."
3. Autographers often meditate on the nature of photographic evidence, as we saw earlier with Bechdel's *Fun Home*. Toward the very end of the second volume of *Maus*, Spiegelman inserts a photograph of the father he had been drawing for hundreds of pages as a mouse. The effect is jarring, calling into question, as photographic evidence

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inevitably does, the authenticity of Spiegelman's entire project. But even as the photograph of the "real" Vladek threatens the governing logic of the story Spiegelman has been telling, we are reminded of the dangers of such testimony: the image, after all, is of Vladek dressed in the uniform of the deathcamp he has only recently escaped, but it is a souvenir uniform—clean and crisp and in every way *in*-authentic.

4. At one point early in Green's *Binky Brown,* a television story reports on congressional investigations into the links between juvenile crime and comics and the resulting Comics Code system of self-censorship put in place in 1954—the Code that the underground comix movement would work to violate at every turn (22). For a history of the anti-comics hysteria of the 1950s, see Chapter 6 of Bradford W. Wright's *Comic Book Nation,* and Amy Kiste Nyberg's *Seal of Approval.*

5. Thinking about Eggers reminds us of the always imbricated pulls and demands of fiction and autobiography at the heart of his major work, concerns that are highlighted, as we have seen, by the unique formal mixings of comics. Eggers himself has long been fascinated by comics, including as a practitioner (one of his earliest works was a comic strip in the San Francisco *Weekly*), but more importantly as a champion of the form, as critic, editor, and publisher. As Eggers wrote in 2000 in an omnibus review for the *New York Times,* the best work in graphic narrative needs to be reconceived "not as literary fiction's half-wit cousin but as, more accurately, the mutant sister who can often do everything fiction can, and, just as often, more." Complaints about the narcissism of autobiographical comics have been a refrain in comics criticism for some time. See, for example, Lewis.

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# AUTOGRAPHIC DISCLOSURES AND GENEALOGIES OF DESIRE IN ALISON BECHDEL'S *FUN HOME*

JULIA WATSON

Gillian Whitlock has observed the "potential of comics to open up new and troubled spaces" ("Autographics" 976). Alison Bechdel's autographic memoir *Fun Home: A Family Tragicomic* (2006) is such a text, a provocative exploration of sexuality, gendered relations in the American family, and Modernist versions of what she calls "erotic truth" (228). It both enacts and reflects on processes of autobiographical storytelling, and exploits the differences of autographic inscription in the art of cartooning. Bechdel is a well-known American feminist cartoonist who for over two decades has published the politically savvy lesbian-feminist syndicated comic strip "Dykes to Watch Out For."[1] In taking up the graphic memoir form, she composes *Fun Home* in seven extended chapters that are beautifully drawn in black line art and gray-green ink wash. It is a dazzlingly and dauntingly complex set of interconnected life stories, modes of print text, and panoply of visual styles. A memoir about memoirs, memory, and acts of storytelling, *Fun Home* is at all times an ironic and self-conscious life narrative. It hovers between the genres of tragedy and comedy, as its subtitle "A Family Tragicomic" asserts and its project of affirming the family despite and because of her father's history avows.

*Fun Home*'s title refers to the family's mid-century funeral home in the small town of Beech Creek, Pennsylvania, near the Allegheny front, where Alison is the eldest child and only daughter in a family with three children. Their father Bruce is the funeral home's director and mortician; additionally, both parents teach high-school English. "Fun Home" as a concept also evokes a fun-house of mirrors, which the family's restored Gothic Revival home proves to be as a psychic incubator for Alison's story. *Fun Home* reworks this experience in an autobiographical act of retrospective interpretation that is multiply embedded: in the familial network of other lives; in the psychic pull of deep identifications around gender and sexuality; in the

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commingling of literary and popular identity discourses that intersect in particular ways at a given historical moment; and in the interplay of views on and views of the artist-maker as a self-construction always in process, in the reflexive exchange of hand, eye, and thought. As Nancy K. Miller observes, "Autobiography's story is about the web of entanglement in which we find ourselves, one that we *sometimes* choose" ("Entangled" 44, my emphasis). By working on and working through several aspects of the generational, personal, psychosexual, and political entanglements of family life, *Fun Home* maps new ground in life narrative.

*Fun Home* is, however, fundamentally different from verbal autobiography. By engaging with and drawing a range of visual forms, Bechdel emphasizes that cartoon representation, as a genuinely hybrid form or "out-law" genre of autobiography in Caren Kaplan's term, is a multimodal form different from both written life narrative and visual or photographic self-portraiture.[2] At the same time it is intertextual, incorporating a wealth of Modernist literary references into comics that turns the form into a forum on the multitextual pastiche of contemporary culture. As a result, *Fun Home* invites—and requires—readers to read differently, to attend to disjunctions between the cartoon panel and the verbal text, to disrupt the seeming forward motion of the cartoon sequence and adopt a reflexive and recursive reading practice. As Hillary Chute and Marianne DeKoven argue, "comics is constituted in verbal and visual narratives that do not merely synthesize. . . . The medium of comics is cross-discursive because it is composed of verbal and visual narratives that . . . remain distinct" (769).[3] Gillian Whitlock has coined the term "autographics" to call attention to the representational strategies of graphic memoirs and the vocabularies mobilized by the possibilities of cartooning. Whitlock observes, "I mean to draw attention to the specific conjunctions of visual and verbal text in this genre of autobiography, and also to the subject positions that narrators negotiate in and through comics" ("Autographics" 966). *Fun Home*'s improvisations upon the terms of autobiography in its graphic disclosures draw on the hybrid form of autographics to explore complex formations of gender and sexuality in the modern family.

The practice of composing autobiography implies doubling the self, as its practitioners, from Montaigne on, and critics, notably James Olney in *Metaphors of Self*, have long observed. That splitting of self into observer and observed is redoubled in autographics, where the dual media of words and drawing, and their segmentation into boxes, panels, and pages, offer multiple possibilities for interpreting experience, reworking memory, and staging self-reflection. Whitlock has proposed the provocative term "autobiographical avatars" to characterize the drawn personae of cartoonists in

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graphic memoirs, noting how their self-reflexive practices use cartoon drawing not only as a form of self-portraiture, but to "engage with the conventions of comics" ("Autographics" 971). The term "avatars" recalls the new popular media of unstructured virtual role-playing environments such as SecondLife, where game players choose visual self-representatives (called avatars), often quite different from themselves, to play roles and interact in virtual space; as such, the avatar implies new possibilities for forging identity in autographics.[4]

The way we read cartoons, as a pleasurable alternative to high seriousness, also affords occasions for reader identification with characters and situations that solicit our autobiographical intimacy. In commenting on Scott McCloud's argument about the cartoon as a "vacuum into which our identity and awareness are pulled," so that instead of just observing the cartoon "we become it" (36), Whitlock suggests how differently autobiographical practices work in this verbal-visual medium (*Soft* 191). Representation of the artist's face in particular, she observes, may serve as an icon that elicits identifications with our own image, thereby changing the reader-viewer experience. And this process of recognition in cartooning assuredly resonates for the artist-autobiographer as well. As Jared Gardner observes, "comics do open up (inevitably and necessarily) a space for the reader to pause, between the panels, and make meaning out of what she sees and reads" (791), thereby serving as "collaborative texts between the imagination of the author/artist and the imagination of the reader who must complete the narrative" (800). *Fun Home* calls upon readers to be literate in many kinds of texts—not only comics and Modernist literature but feminist history and lesbian coming-out stories, as well as many modes of the decorative arts—as a sophisticated and politically impassioned community.

## NOTES TOWARD A READING—GRAPHING THE SPLIT SUBJECT OF *FUN HOME*

As a self-reflexive autographic, *Fun Home*'s narrative world is bisected by "splits" of several sorts. Some are enabled by two structural principles: the resonance between the autobiographical avatar Alison and her father Bruce, as the telling of her life is shadowed by the mysteries of his; and the autographic play between the graphics of Alison's and her family's story inside the comics' frame and the ironic detachment of the discursive narrator Bechdel's voiceover comments in boxes above. But Bechdel's elaborately constructed narrative framework goes beyond notions of what a "relational autographic" might imply. (Indeed, the notion of relational life narrative is both too capacious and too vague, as Nancy K. Miller has suggested—a fuzzy concept we might abandon in order to think more precisely and creatively about how the

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autobiographical plays out in family stories.[5]) The narrative set-up of *Fu Home* depends on both the perception that characters occupy opposed po sitions and the eventual dissolution or reversal of these apparent binaries i a process that Bechdel, drawing on Proust, calls a "network of [narrative transversals" (102). To chart a way through the intriguing complexity of *Fu Home*, I want to briefly suggest several sites of "splitting," before going on t discuss the autographic interplay between drawn photographs and cartoon that underwrites Bechdel's mapping of sexual legacies over generations. Th following series may offer prospects for further theorizing.

• The narrative is split between a solo story, Bechdel's child narrator Ali son's development of an "I," and the domestic ethnography of the family punningly presented as both artistic and autistic (Fig. 1).[6] This "dysfunc tional" unhappy family evokes a literary tradition of the modern novel, ref erenced in the copy of *Anna Karenina* lying on the floor on the first page o Chapter One. The family's oddity is not only experienced by young Alison who at ten develops obsessive-compulsive disorder (OCD); it is also diag nosed by her, in her dual role as patient and therapist, trying to parent he parents via Dr. Spock's famed manual *Baby and Child Care*. In a further con flation of identities and intertexts, she situates her narrative as a reworkin of the Icarus-Daedalus myth, telling a story of her relationship to her fathe in which the parental and child positions are complexly reversed, and th inheritor of the parental legacy—who, in an inversion of Icarus, survives—i a woman.

• In a different sense the narrative acknowledges its origin as split be tween verbal and visual modes of diary-keeping, suggesting Bechdel's dua aspiration to become a writer and an artist. After Alison's father urges her t keep a journal when she is ten to help manage her OCD (initially on a wal calendar from a burial vault company, 140), she faithfully keeps a diary fo years. It is initially a non-committal record of events, but with puberty, be comes a site to encode discoveries about her lesbian identity, aided by libra books on coming out that open a new world to her. But the preteen note she dutifully jots down are gradually engulfed by the emergence and persis tence of a circumflex, an upside-down "V" that marks moments of subjec tive doubt, as Jared Gardner's essay in this volume discusses. As Alison's di ary drawings, like a palimpsest, come to engulf her tentative verbal narrative Bechdel's story of coming to artistic consciousness is visually mapped. *Fu Home*, as an autobiographical Künstlerroman, glosses Joyce's *Portrait of th Artist*, with Stephen Dedalus as one alter ego for Alison; but it also remake the genre's emphasis on forging language in the smithy of the artist's sou by emphasizing Alison's fascination with the image, cartooning, and visua

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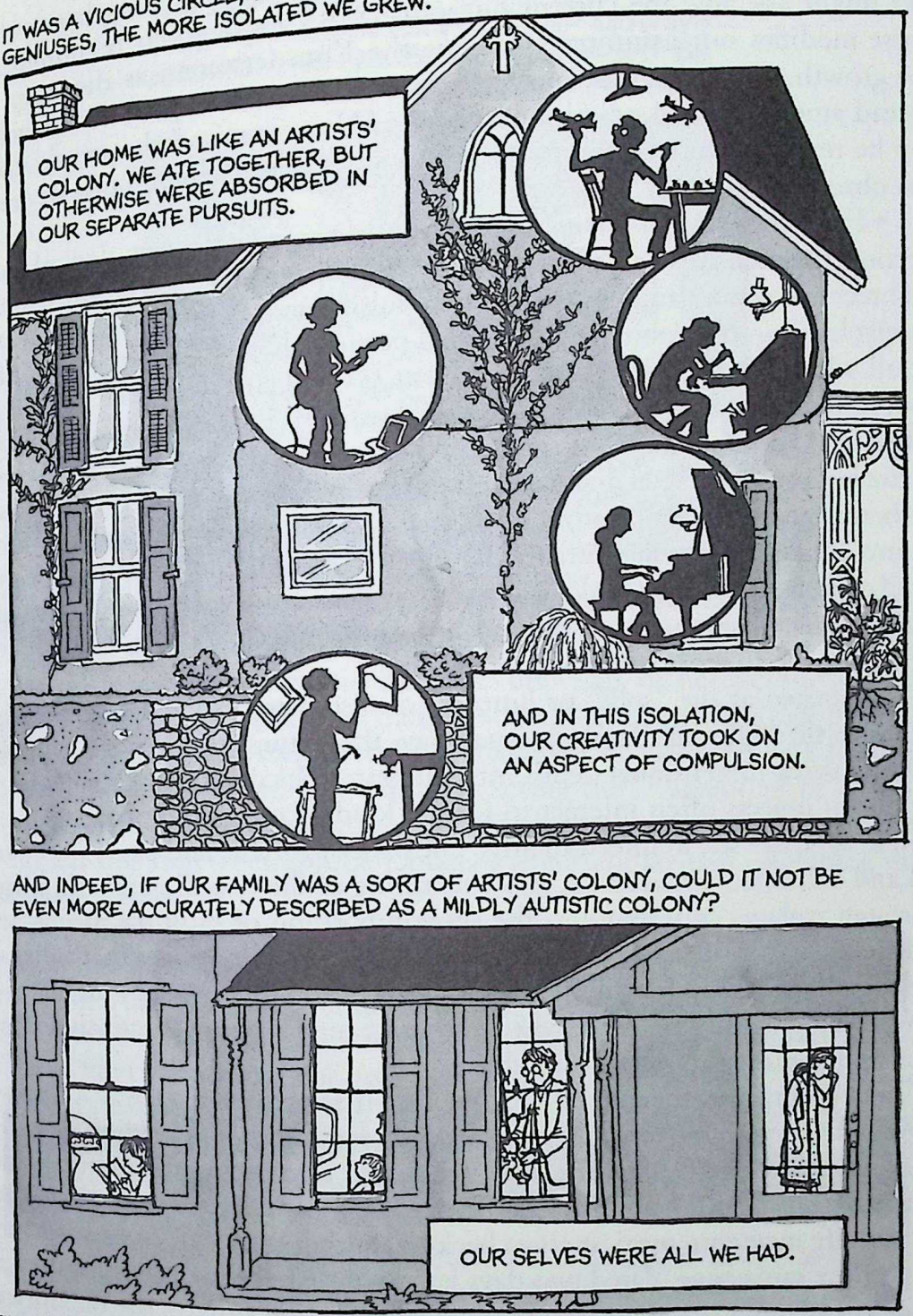


Figure 1. Excerpted from *FUN HOME: A Family Tragicomic* by Alison Bechdel (TOP: p. 134 bottom; BOTTOM: p. 139 bottom). Copyright © 2006 by Alison Bechdel. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

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detail generally as a means of both perceiving and representing her world. We might ask how the current outpouring of comics about becoming an artist modifies our assumptions about the Künstlerroman as the story of the growth of artistic consciousness.[7] As a narrative form particularly widespread among women practitioners of the "New Comics," the artist's story can be reworked to tell ethnically specific stories, as Melinda Luisa de Jesús has observed.[8]

• Furthermore, *Fun Home*, as an origin story, makes a genealogical connection between Alison's efforts at parental management and pleasure in visual record-keeping and her father's compulsive personality, shown in his archivist habits—his elaborately decorated personal library (drawn in exquisite detail with embossed wallpaper and busts of writers), his meticulous attention to personal records, his artistic bent expressed in fastidious house-decorating and gardening, and his precision as a mortician. The story of "blood" as the legacy of character and desire, linking the artistic and the psychosexual, is thematized as an explanatory myth that, when understood, enables Alison to incorporate a past she initially did not understand and could have feared or despised. And the genealogical narrative casts back speculatively through generations of her father's family to link land, immigration, and childhood experience to the formation of subjectivity.

• Located at the "split" or juncture of disparate media, *Fun Home* also exploits, through multilayered visual play, the flatness of the page by introducing three-dimensional depth into the frame. Its dazzling textual collage of drawn objects often interact to form a kind of meta-commentary on the comic page as a site of intertexuality. The panels, gutters, and page, as bounded and delimited visual space, allow texturing of the two-dimensional image through collage, counterpoint, the superimposition of multiple media, and self-referential gestures (such as the drawn hands holding pages that I discuss below). Bechdel's rich exploitation of visual possibilities places *Fun Home* at an autobiographical interface where disparate modes of self-inscription intersect and comment upon one another.[9]

For example, at the start of Chapter Two (the bottom of page 27), a drawn cover of Camus's *A Happy Death*, the book her father was reading when he died, overlaps *The Express*, the local newspaper referencing the month of her father's death. Both lie on his desk with car keys and letters (Fig. 2). A kind of still-life memento mori, it refers back to another copy of *The Express* at the top of the same page, dated two days later, whose headline proclaims her father's death after being hit by a truck. This texturing situates the memory of the everyday in its lived density and poignancy and registers it as a visual archive.[10] *Fun Home* is an encyclopedic display of visual modes, from detailed

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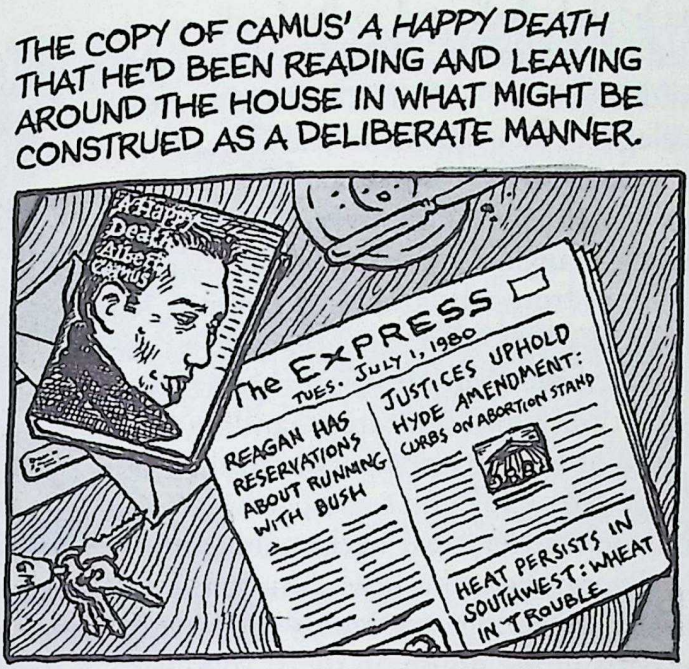


Figure 2. Excerpted from *FUN HOME: A Family Tragicomic* by Alison Bechdel (p. 27 bottom). Copyright © 2006 by Alison Bechdel. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

topological maps and schematic charts to drawings of notebooks, notably Alison's diary, incised within the frame on the page we are reading. Bechdel also adopts the tagging style of other cartoonists occasionally as a kind of intertextual riff. For example, a frame depicting the "fragrances" of Greenwich Village that the family encounters on a visit marks the odors with seven rectangular tags, referencing Julie Doucet's irreverent style of cataloging the urban scene (103).

• *Fun Home* also provides a mirror for the reader's own engagement and complicity in its acts of self-reflection. Twice, Bechdel uses near-life-sized drawings of a hand holding a sheaf of photographs to call readers' attentions to our voyeuristic looking at her intimately personal acts of investigating her father's hidden history and her own identification with it (100, 120). In the last part of this essay I discuss her graphing of spectatorial sites as a mode of metacritical autographics that Whitlock, referencing Scott McCloud, sees as offering readers a particular kind of autobiographical identification (*Soft* 191) (see Fig. 6).

• The play with mirroring and illusion is also taken up peritextually. There is a tension in *Fun Home* between its decorous cover and the graphic disclosures inside, much as a funeral home's display galleries mask the work done in its back rooms—or the placid surface of small-town, middle-class, mid-century America hid seething tensions around gender and sexuality in

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the family. The book is dedicated to Bechdel's mother (who, she acknowledges, is troubled by its frank revelations) and two younger brothers, with the caption: "We did have a lot of fun in spite of everything."[11] The hardback's front cover, an elegant color scheme of teal and silver on black, frames theme of the memoir: a close-up drawing of a tabletop with an embossed silver tray for calling cards at a funeral home (with cut-outs on the tray's edges revealing the contrasting orange book binding) holds the book's title like a card with an endorsement from autographic cartoonist Harvey Pekar ("She's one of the best") in small white letters at the top. On the back are other early review endorsements of the memoir, topped by a drawn photo inside an arch of the mother and three young children standing in a frame at the other edge of the table, a kind of funerary photo (which their father is shown taking on the bottom of page 16). The book's end papers, featuring green-shaded white chrysanthemums on a silvery teal background, imitate the wallpaper in the funeral home.[12] By contrast, the book-binding, in a vivid light orange, is a blowup of the panel depicting each family member inside a black-edged bubble in different parts of the house, in their paradoxically artistic/autistic self-focus (134). Thus *Fun Home*'s elegant presentation as an artifact invites readers inside its decorous exterior for an encounter with its graphic—in both senses—disclosures about life between the covers.

• *Fun Home* also maps the splits in cultural views and practices that characterized the post-World War II US, torn between the norm of compulsory heterosexuality that had long coded same-sex desire as "inversion," a clinical term connoting perversion and moral decadence, and a repressed, smoldering consciousness of polymorphous sexuality that erupted in the "gay revolution" of the late sixties and early seventies, with the public protests of Stonewall (1969) and a flood of manifestoes and coming-out stories that comprise a counter-archive of modernist reading in the literary world of *Fun Home*. This split between generations is marked in the contrast between her father's closeted homosexuality, with its elaborate denials and displacements, and Alison's coming-of-age story of discovering her own sexuality, awakened in early childhood by the sight of a "butch" woman and emerging through her experiments with a range of lesbian identity positions. The father's and daughter's contrasting stories anchor the narrative transversals through which Bechdel interprets the paradoxes of her family, which the form of an extended graphic memoir, unlike a weekly comic strip, enables her to track in multiple flashbacks and jagged temporalities. As readers, we are asked to trace the complex narrative arc of her coming of age and/as coming out, enacted in reverse to her father's covert, furtive liaisons and official heterosexuality.[14] Finally, the memoir's end the balletic dance of their two narrated stories, in parall

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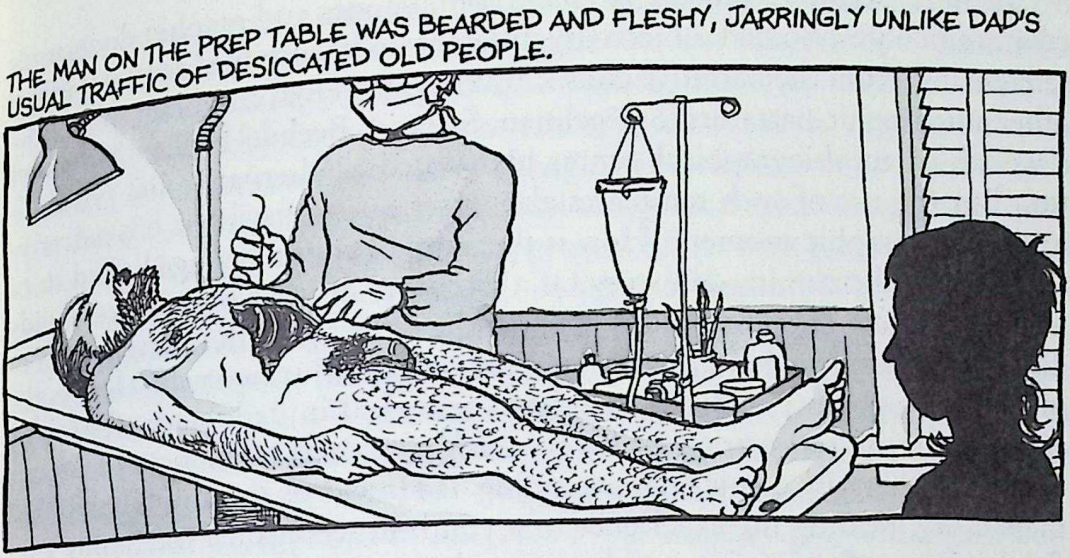


Figure 3. Excerpted from *FUN HOME: A Family Tragicomic* by Alison Bechdel (p. 44 top). Copyright © 2006 by Alison Bechdel. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

and inversions of each other, sutures their sexual kinship—as a legacy both genealogical and chosen.

• Perhaps the most dazzling visual display of *Fun Home* is its depiction of bodies, staged in the "theater" of the morgue. Bechdel's drawings of newly dead bodies in the process of being embalmed or autopsied, in frontal and side views with cutaway sections, are a virtuoso Vesalian display (Fig. 3). In counterpoint to the focus on bodies in rigor mortis are the drawings of erotic bodies in action, in scenes of her father's and her own sexual encounters. This begins with the originary scene of sexuality in Chapter 1, drawn from vertiginous angles, of a young Alison playing "airplane" hoisted aloft on her father's legs and hands—what she punningly refers to, in a circus term, as their acrobatic "Icarian games" (3). As their bodies mirror each other, the erotics of the father-daughter relationship are visually suggested, as well as the reverse of the Icarus-Daedalus myth, because it is Alison who will fly on the wings of homosexual desire that her father never trusted (3-4). The depiction of bodily erotics extends to graphic sexual depictions of herself—and, in drawn photographs, possibly her father—with lovers, as I will discuss. *Fun Home*'s interplay between the erotic and the necrotic generates meanings as incarnate—in bodies of desire, some positioned as "porn bodies" (viz. 214); bodies performing gender in costume or drag; bodies in the stillness of a photo or diagram, or the rigor mortis of death; and, not least, bodies connected to our own as we touch and turn the pages.

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In sum, Bechdel's linkage of autographic modes and graphic disclosure creates a richly embodied subjectivity different, in its sustained semiotic cross referencing, from the narrative consecutiveness of verbal autobiography. Like other autographic narrators (Spiegelman, Satrapi), Bechdel brilliantly deploy a wealth of autobiographical genres juxtaposed as alternative life possibilities. But the use of such templates also poses questions about life narrativ in this autographic moment. How is the story of coming of age linked to rewritten in the coming-out story (as a discovery of what was always alread inherent)? How does the solitary story of the artist's growth intersect with disrupt the family's domestic ethnography of reproducing itself? How is th melancholic process of dying and death reworked in its literary afterlife b acts of narrative reconstruction (in Bechdel, reworking the trauma of a trag death as a literarily comic "happy ending")? How does the autobiographic meta-story, reading the experience of a youthful self against the family's o ficial and unofficial or repressed stories, alter or improvise upon—as a ch asmic "network of transversals" or at times a kind of jazz riff—the nove driven model of literary Modernism celebrated in the canon of Proust, Joyc James, Wilde, Fitzgerald, Camus, and Colette's memoirs, all intertexts i *Fun Home*? And how is each autobiographical template changed by its tran lation into the vocabulary of cartooning? While I don't propose answers t these questions, they seem, to me, to signal the potential of this autograph moment in life narrative studies, and to invite new theorizing of subjectivit genre, and readers' engagement with the autobiographical.

## READING BETWEEN THE (INK) LINES IN FUN HOME

In its histories both personal and political, visual and narrative, *Fun Hom* offers an archival mine for new kinds of autographical readings. Jared Gar ner's essay in this issue productively explores the relationship of *Fun Home* "autography," particularly in its relationship to the visual vocabulary of sel reference developed in cartooning practices since 1972. Narrative theoris such as David Herman also consider Bechdel's use of visual tags or labe in the frame to mark different temporalities of experience for the narratir I.[15] For feminist autobiography critics such as myself, Bechdel creates a rich ly complex storytelling world; grounded both in the everyday experience mid-twentieth-century American small-town family life and in the femini practice of making the personal political through hybrid forms of person criticism.[16]

In the rest of this essay, I think about autographical practice as a visu and comparative act: by contrasting Bechdel's drawings of photographs (

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actual photos are reproduced) as archival documents with the cartooned story of a remembered—and fantasized—past, we can observe how Bechdel reinterprets the authority that photos as "official histories" seem to hold, and opens them to subjective reinterpretation. In her focus on varying visual versions of her father and her wildly changing impressions of him (recorded in her diary) at different moments, Bechdel composes a textured autobiographical reflection that moves by an ongoing process of her own recursive reading. In these examples we also see Bechdel's contrast of Second-Wave feminist concepts of gendered subjectivity and sexuality (1970s) through which the teenaged Alison interprets her own experience (at times satirizing the movement's tendency to jargon-laced, dogmatic pronouncements), to a view, both performative and genealogical, that she constructs as an alternative way of reading her own sexuality in relation to—and against—her father's.

I focus on a few points in *Fun Home*—its middle, end, and beginning—to think about how its temporal sequence is punctuated by introspective acts that cast back into the past in spirals of reflection; thus the tendency of the page to impel us forward in reading the comic as a narrative sequence is repeatedly disrupted, spatialized. This itinerary for reading *Fun Home* may seem perverse, moving from the center of the book to its last page, which I take as an originary point that—in recursive fashion—returns us to a different reading of the drawn photograph with which the book's first chapter begins.[17] But in this narrative so concerned with *transversals*, the movement toward reversing characters' positions as a story develops, and *inversions*, the traditional term coding homosexuals as inverts of normative heterosexual identity, we are asked to read via this to-and-fro movement. Its arc traces the links Bechdel makes between Alison's narrative present and the memories of childhood that intrude, and the family's repressive past and her own liberatory future. We follow how her narrative sets up the possibility of both closure—on the traumatic past of her father's death, probably a suicide—and opening to her own adult life.

## WHO'S LOOKING? DISCURSIVE INTERSECTIONS AT THE CENTERFOLD

In *Fun Home* drawings of photographs (no actual photo reproductions are used) play a central role. Photos from her family's past (some hidden from the children) serve not only as evocations of memory but as evidence of the material reality of what Bechdel investigates as her father's double life. But her work depends on photographs in a second, uniquely contemporary way. As she described to Hillary Chute, Bechdel created a reference photograph with her digital camera for each pose (there are nearly 1,000) in each panel of

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*Fun Home,* photographing *herself* as the actor for each subject (parent, child, etc.). Her acts of impersonation give a new resonance to the autographical, as she has in a sense literally "tried on" all of the subject positions she depicts—sometimes wryly, as when she notes on a promotional DVD that she had to pose for each parent when they had a fight (Chute, "Gothic" 3). We cannot know to what extent she also literally "inhabited," as a model, the realistically drawn photographs that figure importantly in her chapter heads, or the photos I discuss that document "secret" intimacies. But her practice suggests ways in which she empathically—and quite literally—could imagine the positions of her characters. And while using drawn photos would seem to guarantee the separate existence of others, Bechdel's technique unsettles that boundary. In a narrative interested in the permeability of categories of gender and sexuality, the potential for slipping into "all the poses" in acts of autographical identification is provocative.

*Fun Home* incorporates photographs in several ways: as the chapter head image for each chapter, and at key moments throughout the narrative, where the act of rereading them—some only discovered after her father's death—is the impetus to her own acts of recognition and autobiographical identification with her father's desire embedded in a complicated history of overt heterosexuality and closeted transgression with young boys. The chapter head photos are done in a meticulously drawn realistic style, with much shading and cross-hatching, that differs from her cartooning style. In using photos to frame its chapters, *Fun Home* is allied to the family album, but also marks a distance from its function as official history by reading photos for their transgressive content. At strategic moments, photos also offer Alison occasions for introspection, as she rereads her past to discover untold family stories. And our spectatorial complicity links us, as viewer-readers, with these acts of looking that raise questions about the nature of visual evidence and the possibility of viewers' empathic recognition.

Chapter 4, "In the Shadow of Young Girls in Flower," the middle of *Fun Home*'s seven chapters, is a key one for thinking about this interplay of family histories.[18] It narrates moments that link Alison's teenaged declaration of her lesbian sexuality with "secret"—at least to his family—moments from her father's young adulthood that she discovers only after his death in a box of photographs. And it offers, via linking their stories of transgressive sexual desire to Proust's novels, a framework for reading the narrative not as linear but as a recursively spiraling story along a "network of transversals." Referencing Proust's model of convergence as a structure for producing reader recognition of the desires that bond characters in seemingly oppositional social positions, Bechdel parallels their two lives as a gay father and daughter. Wittily

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she observes that they are linked not only as sexual "inverts," in the derogatory psychoanalytic term of the early century that Proust used (97), but also as inverted versions of each other in the family. That is, she presents Alison's rejection of femininity as a compensation for her father's lack of manliness, and his insistence on her dressing and acting "feminine" as a projection of his own desire to perform femininity (98).

This and subsequent chapters depict Alison's own adolescent coming of age as always a coming-out story, and provide a context for imagining the story her father did not, could not, tell his family, and that, she suggests, fueled his artistic obsession with order and design, as well as his authoritarian parenting. Recalling the several young men who floated through the family's life, culled from her father's high-school classes and cultivated "like orchids" (95) for future plucking, Alison recognizes an ideal of masculinity she herself aspires to. Called "Butch" by her cousins for her tomboy prowess (96), the young Alison—Al, she would prefer—is critical of her father as a "sissy," a version of the identity he attempts to enforce on her (90). Bechdel thus rereads the surface memoir of her childhood as an analysis of how gender binaries are sustained within the family. Her father's imposing of conventional feminine norms of dress and behavior in the effort to "make a girl of her" conceals his own story of discovering the feminine within himself and rejecting the masculine within her. The adult narrator thus frames the negotiations by which, within the constraints of the family, father and daughter displaced onto each other versions of conventional femininity and masculinity as a way of enacting their refusal of conventional heteronormative gender roles. In this version of the coming-out story, there is no simple narrative of rebellion against parental strictures by transgressive performance; rather, she and her father are linked in both a contest of wills and a deep affinity of desires.

The core of Bechdel's coming-of-age/coming-out story occurs in her recognition that she and her father could meet only at a phantom middle, a "slender demilitarized zone," in the appreciation of the pubescent male body as an epitome of androgynous beauty (99). At this evanescent point the family legacy of desire materializes across generations and genders. A double-page literal centerfold at the middle of the chapter, and the book, stages this insight (100–101). It shows a large drawing of a photo recovered from Bruce's secret stash of photos, dated "AUG 69" (the year blotted out), of their babysitter Roy that her father took in a hotel room he had arranged for when the boy was traveling with them on vacation without their mother (Alison the eldest was 8).[19] The photo of Roy's body as a vulnerable, yet cheesecake, spectacle is held by the twice-life-sized fingers of a left hand; it

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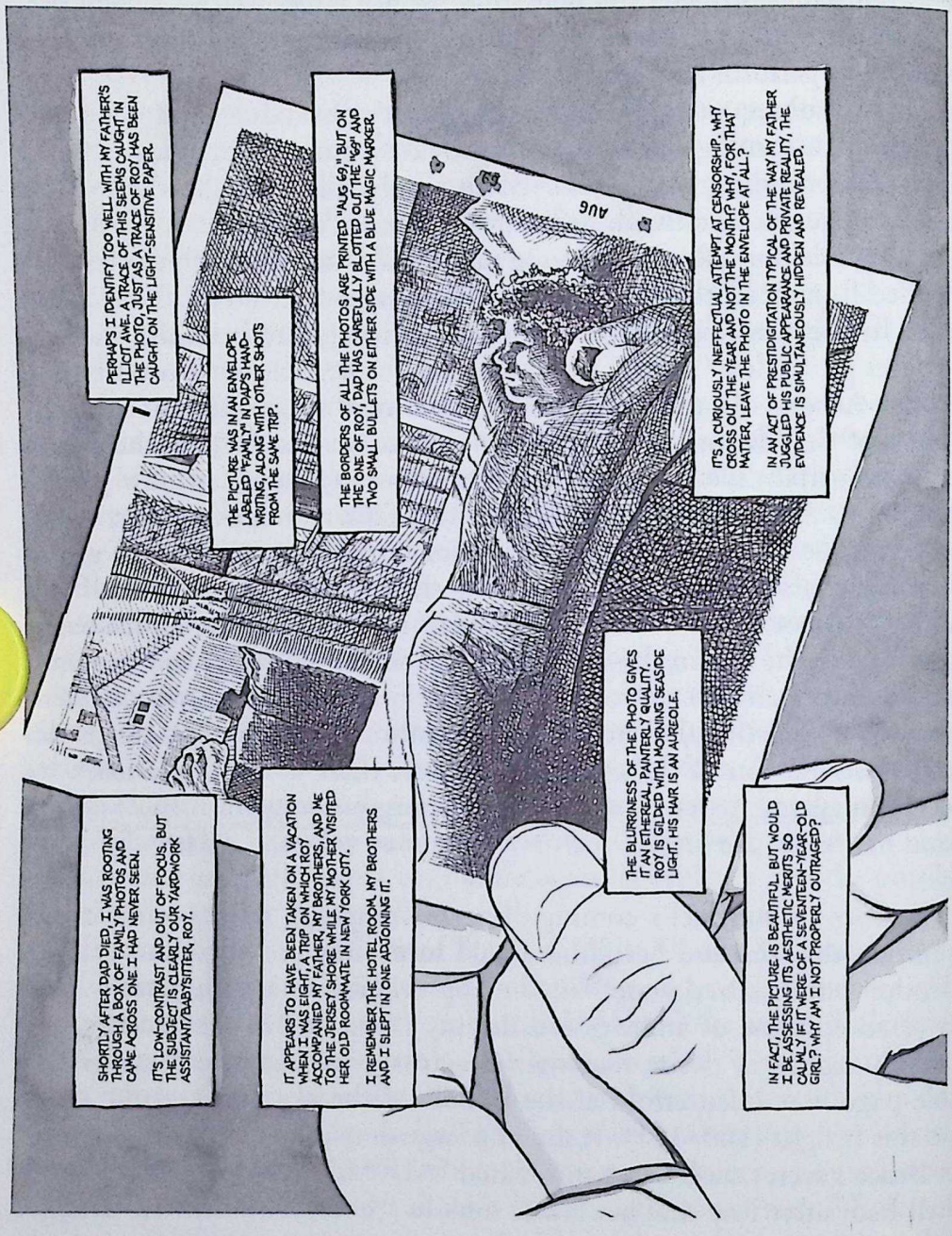


Figure 4. Excerpted from *FUN HOME: A Family Tragicomic* by Alison Bechdel (p. 100–101). Copyright © 2006 by Alison Bechdel. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

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reminds us of our complicity as viewers in this intimate glimpse, as our hand holding the book overlaps hers. In the photo a single young male body lies asleep on a bed with two pillows, his tousled head held between his upthrown arms, his torso, clad only in briefs, inclined toward the viewer (Fig. 4). The drawn photo is surrounded by elongated dialogue tags that chronicle Bechdel's conflicted responses, acknowledging both her identification with her father's erotic desire for the aesthetic perfection of the boy's body, and her distanced critique as a sleuth of this evidence of his secret life.

These multiple responses are filtered through several autobiographical discourses: the memory of the occasion and their motel rooms by the Jersey shore; aesthetic appreciation for the "ethereal, painterly" quality of light with which Roy is "gilded" in the photograph (100); self-recrimination that she's not "properly outraged" at her father's pederastic desire; acknowledgement of her complicity in his "illicit awe" of the near-naked boy's beauty (101); detached assessment of her father's characteristic attempt to censor his possible sexual transgression by masking when the shot was taken; and recognition that her father's management of the contradictions of his public and private lives made him a magician in managing his double life (101). Thus she acts as a kind of detective, hunting the evidence of her father's secret life that was hidden in their everyday interactions, and rereading family photographs for evidence of his covert homosexuality. The apparent contradictions of his and her mother's apparently dutiful lives, like those of Swann and the Guermantes, begin to converge as Bechdel reimagines her father's life as a separate subject, rather than a relative, before she was born, imputing to him an intriguing gay subjectivity that she does not extend to her mother (102).

Telling the story of his repressed desire and associating it with her own coming out in 1980 and early experiences as a lesbian subjected to social humiliations, she bridges their generational divide and different lifestyles by asking herself, "Would I have had the guts to be one of those Eisenhower-era bitches? Or would I have married and sought succor from my high school students?" (108). This act of cross-generational empathy contextualizes her own coming of age in "a precocious feat of Proustian transposition" (113). Like life in the shadows à la Proust, the confusion occasioned by Alison's adolescent sexuality which impeded her desire to grow up as a boy, and her active disidentification as a child with the eroticized female body of "girlie" calendars (112), as well as the challenge of a big "phallic" snake the children encountered on a camping trip and were unable to kill (114–15), rewrite the conventional coming-out story. Not willing to appropriate either stereotypic position of normative gendered identity, Bechdel's fable argues for undoing gender binaries, seeing the serpent as a "vexingly ambiguous archetype" (116).

Figure 4. Excerpted from *FUN HOME: A Family Tragicomic* by Alison Bechdel (p. 100–101). Copyright © 2006 by Alison Bechdel. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

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In its place, the narrative proposes a more fluid understanding of identification and desire, in which seeming oppositions are revealed to have always been convergent. In refusing a conventional coming out narrative of rebellion against strict paternal authority that opts for a pre-Oedipal fusion with the maternal, Bechdel bonds with her father's desire and revises her childhood yearning for erotic connection into a recognition of how she is like him.[26] That is, her story of coming to consciousness rewrites the feminist narrative of maternal bonding as a desire for fusion (for her the mother remains a shadowy figure), and ventures into the deep water of identification and desire across what become arbitrary boundaries of gender.

Bechdel's story about the meaning of Alison's childhood memories not only links her sense of her own sexuality to her father's secret gay side, it also produces a recognition about how their lives are linked over generations: "You could say that my father's end was my beginning. Or more precisely, that the end of his lie coincided with the beginning of my truth" (117). In depicting, through visual details of her father's dress, hair, gestures, and notebooks—as well as the series of young men in the house—the coming-out story that he, historically and temperamentally, was unable to tell, Bechdel interweaves his narrative with her own search for a partner, linking their desires. The story thus retrospectively offers Bruce an identity alternative to the one he has lived, based in rigid repression and fear of being branded as perverse and criminal (he is arrested for buying beer for a 13-year-old boy [161]). And Bechdel supplements the post-mortem coming-out narrative she authors for her father with an endearing origin story of her own sexuality, which tellingly occurs in a moment with her father.

In retrospect, Bechdel recalls that Alison's pivotal childhood moment of recognizing her lesbian identity occurred early, when she was about four or five. Lunching with her father at a truck-stop restaurant while he is on a business trip, she spots a "truck-driving bulldyke" with close-cropped hair in a checked flannel shirt (119, Fig. 5). Recalling, "I recognized her with a surge of joy," the young Alison contrasts her own identification, presented as innate and "hard-wired," with her father's ongoing disapproval of her rejection of femininity (118). Her desire to recast her gender assignment is balanced by his discomfiture with the public exhibit of what he perceives as transgressive sexuality, and repeated throughout the chapter in cartoons that contrast his fastidiously dressed and combed presence with her rakish tomboy looks.

And yet, the chapter concludes, for all their tensions over her childhood refusal to conform to the stereotypic femininity required by her father's need to mask his own closeted homosexual desire and to preserve a public image of respectability, telling their story and juxtaposing cartoons of his feminized

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presence and her boyish recasting of it shows, in repeated near-mirror images, their genealogical and psychological bond. In Alison's refusal of compulsory heterosexuality as both a coming-of-age and coming-out story, Bechdel daringly rewrites features of that narrative to insist on her cross-gender identification with the repressed desire that underlay her father's overt heterosexual conformity.

Strikingly, late in Chapter 7, appropriately titled "The Antihero's Journey," there is a scene in which father and daughter attempt to reveal their coming-out stories to each other. The moment occurs after Alison has sent her parents her coming-out letter when she is back from college for the summer, and shortly before Bruce's death. The two-page sequence is the only time that Bechdel uses the square box-style of the traditional comic book, and she employs it for a tightly framed sequence of headshots depicting the dialogue between Alison and Bruce as they drive to see a movie (which she ironically refers to in Joycean terms as their "Ithaca" moment of shared aesthetic sensitivity [222]). The tightly framed two-shots of their profiles dramatize a moment of intimate disclosure. When Alison attempts to broach the subject of sexuality by noting that it was her father who gave her Colette's

Figure 5. Excerpted from *FUN HOME: A Family Tragicomic* by Alison Bechdel (p. 118). Copyright © 2006 by Alison Bechdel. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

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*Earthly Paradise* (a compilation of her autobiographical writings) to read at 14—with its passages of lesbian pleasure—he interrupts and begins to tell her his own story of adolescent homosexual experience and his childhood desire to dress up as a girl, which she remarks paralleled her desire to dress as a boy. While the exchange of disclosures is brief and hardly celebratory (*Ulysses*, not the *Odyssey*, she notes wryly), it is as close as they come to a moment of shared coming-out stories. Might we see the graphic mode of three-box panels, four per page, as a kind of visual match for two central aspects of the lesbian coming-out story?[21] The focus on tight-framed intimate exchange parallels what Biddy Martin has defined as its parameters: the specific and intimate disclosure of originary experience to a sympathetic listener; and the circulation and publication of coming-out stories in activist magazines and journals (88–90). With its alternation of their "then-time" dialogue bubbles on white, and Bechdel's retrospective reflection in white type on a black background, the two pages on "our shared predilection" bracket a kind of breakthrough moment in sexual disclosure shared intergenerationally between father and daughter (rather than the more usual exchange with the same-sex parent) (222). In marking their homosexual bond, however tentative and brief it is, by creating a graphic analogue to the coming-out story, Bechdel enacts a complex homage that links Colette, Joyce, and lesbian coming-out stories while rewriting the analysis of how that desire is understood.

## PHOTOGRAPHIC "TRANSLATION" AND GRAPHIC INTIMACIES

Bechdel's autographic act of drawing—and reading—family photos, her father's and her own, frames her autographic story as a quest to situate her own desire in a familial line that both "outs" and reclaims her father. Enacting a kind of Freudian "Nachträglichkeit"—recognition achieved in reflection after a traumatic event through reworking the story—Bechdel concludes Alison's coming-of-age chapter, "In the Shadow of Young Girls in Flower," with a meditation on photographic evidence that suggests how her autographic narration is rooted in acts of looking and seeing differently. On its last page (120), the story of coming of age as coming out is broken off as Alison reflects, in a meta-narrative, on "what's lost in translation," by constructing an autographic dialogic of recognition and melancholic loss focused on a set of photos (120). Here, as with the centerfold at the chapter's middle, Bechdel presents a set of three drawn photos (one repeated) (Fig. 6). The juxtaposed photos of her own and her father's bodies, his recovered from a box retrieved after his death, show each of them posing before a sympathetic photographer who may be the subject's lover. Each is cradled in one of Alison's near life-sized drawn hands,

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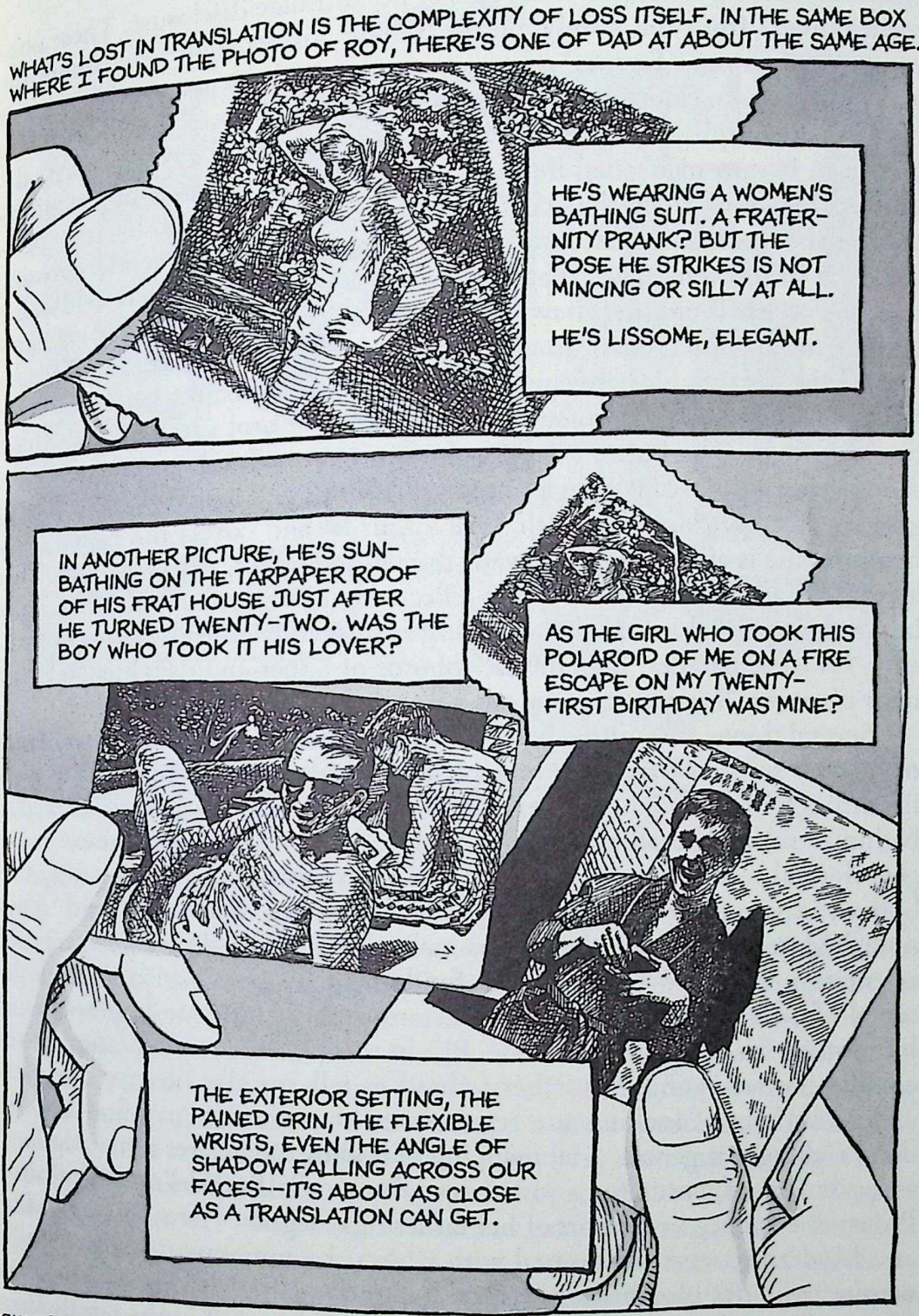


Figure 6. Excerpted from *FUN HOME: A Family Tragicomic* by Alison Bechdel (p. 120). Copyright © 2006 by Alison Bechdel. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

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again implicating us as viewer-voyeurs of her intimate disclosure. These ph tos expunged from the family album become an occasion for probing th complex meanings of genealogical attachment as both transmission acro generations and melancholy loss of primary relationship.

The drawn photo in the top frame, from her father's college days, d picts him in a woman's bathing suit as a convincing spectacle of femininit in drag. However much the occasion may have been a prank, his imperso ation strikes Bechdel as "lissome, elegant," a persuasive act of gender-crossi (120). In the bottom panel, that photograph is behind two others held in h hands. The left is another drawn photo from her father's college days. Su bathing in sunglasses, open-mouthed and limp-wristed in relaxation, he lea toward the camera, his bare chest and splayed legs a seeming gesture of inv tation to the invisible photographer, whom the narrator speculates may ha been his lover. The bottom drawn photo on the right shows Alison at th same age on a fire escape with a similar open-mouthed look and relaxed-wr gesture, in a bathrobe that both "masculinizes" and covers the naked bod beneath. She is also inclining toward the photographer, who was indeed h lover. The father-daughter affinity is reflected not only in their shared feature but in their parallel acts of cross-dressing against conventional norms of sex ality. Of these parallel "invitational" photos of father and daughter, the na rator observes: "It's about as close as a translation can get" (120).

Several things are striking here. First, to the casual viewer the resemblan of the two subjects may seem merely familial, but by "inhabiting" the ph tos through imagining her father's cross-dressing (with his gestures as well bathing suit) and recalling her own body, Alison insists on the meaning genealogical connection as a transmission of sexuality and desire in a way th both exceeds and precedes gender-specific binaries of "masculine" and "fem nine." As visual evidence, the photos make the case for their shared same-s orientation, and "prove" that he was fundamentally gay, despite his adult p rental life, counteracting his official heterosexual identity and complicati his motives for committing suicide. But in this photo-documentation of th coming-out script that her father refused to tell, we also observe Bechde "interested" act of looking at a resemblance that viewers may find less ev dent. Calling this genealogical mapping of bodies and desires a "translation a vocabulary of words for a visual act, also recalls Bechdel's invocation Proust as evidence in support of her father's gay legacy. Her situating of hi as a Modernist artist-intellectual with whom she can empathically identif despite their troubled history, creates a narrative afterlife that reclaims an memorializes him, while embedding a position for herself in the family sto as both its creater and artistic flowering.

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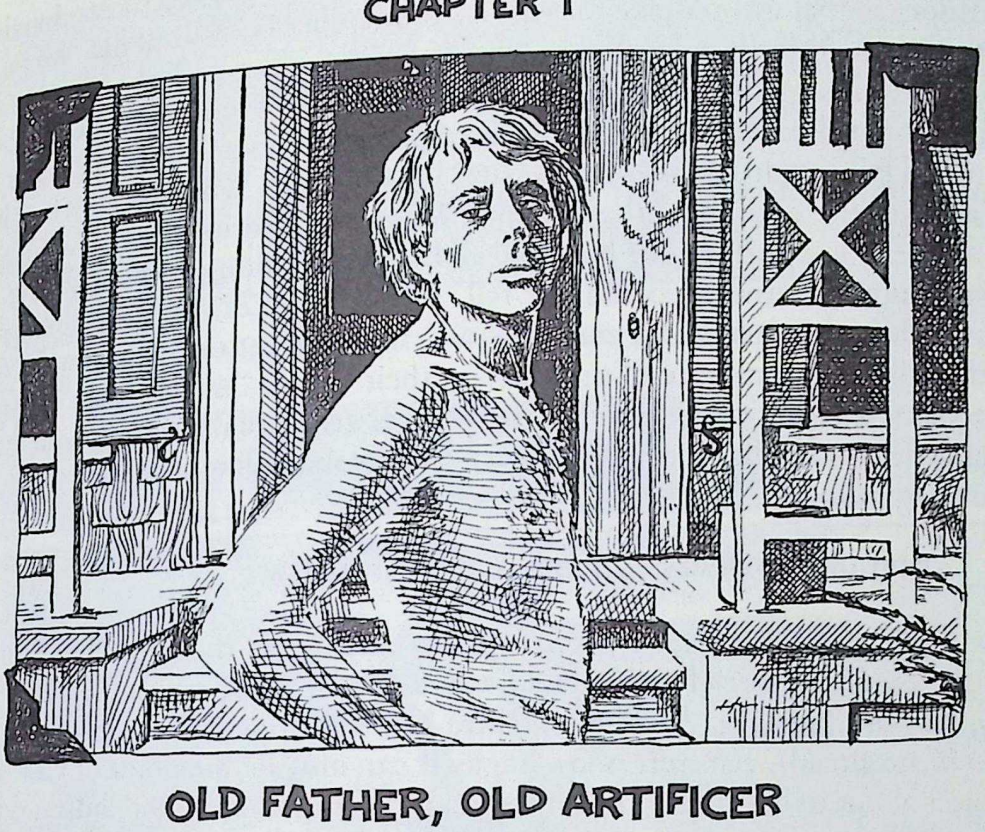


Figure 7. Excerpted from *FUN HOME: A Family Tragicomic* by Alison Bechdel (p. 1). Copyright © 2006 by Alison Bechdel. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

## ARTIFICER PARADISES

The photo on the chapter-head for the first chapter of *Fun Home*, "Old Father, Old Artificer," is another drawing from a photo of a much younger Bruce Bechdel (Fig. 7). Although there is no explanatory comment for the chapter-head photos, they invite our close looking. Here the title phrase is taken from Stephen Dedalus's entry at the end of Joyce's *Portrait of the Artist as a Young Man*, an autobiographical novel of coming to artistic consciousness that plays throughout the memoir.[22] Although the photo may not initially register on readers, after thinking about the stakes of photographic evidence in Chapter 4, we may return to look at Bruce with a new understanding of his vulnerable, bare-chested upper torso, heavy-lidded eyes, and tousled hair (all of which recall the photo of Roy) as he stands before the family house. This choice of an actual photo of her father, showing an erotic rather than conventionally dutiful parental image, has an almost androgynous uncanniness.[23] Although Bechdel

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would not have had to pose for this drawing, the thin body resembles drawing of Alison, so that it is possible for viewers to map her body onto his. We beg to *see* autographically how the daughter-narrator imaginatively inhabits h father by a cross-generational act of identification. Not only does she resemb him, but her drawing traces his photograph and merges his image with h own, in claiming his artistic and sexual legacy. If for Wordsworth the chi is father to the man, here the daughter links her identity to performing a act of creative mourning for her dead father. By graphing and authoring th coming-out narrative he could not tell, Bechdel makes her father's story private shame, "perversion," and early violent death into a happier story th enabled her own embrace of sexuality as their shared "erotic truth." Finall this photo tells a story not of artificiality but of artifactual making, a memo alizing disclosure that moves us in *Fun Home*'s snake-like recursive tale bac to its beginning.

## "SPIRITUAL PATERNITY" AT THE GRAPHIC FAULTLINE

The last page of *Fun Home* juxtaposes two panels on the page that requi readers to situate ourselves imaginatively as viewers and reflect on our spe tatorial positions (Fig. 8). The top third is a full frontal close-up of a truc (Sunbeam Bread) seen from a low angle. It can only be the point of view of subject about to be struck, annihilated, a terrifying view of impending dea that is anxiety-producing to confront. The dialogue box superimposed acro the grill refers to Icarus's fall, which Bechdel has just mused about, as a "wh if" that conjoins her reflection on "spiritual paternity" (231) in Joyce (*Ulys* had a better future than his children) and Icarus (if he'd had his father's i ventiveness, could he have survived?) as modes of the antihero whom bo her father (in a letter [230]) and Stephen Dedalus proclaim themselves to b Although I cannot take up the many strands of "erotic truth" that Bechd here brings into convergence, clearly the frame of the truck inexorably clo and head-on suggests a brutal finality to life's creativity.

But that graphic is juxtaposed across a narrow gutter without words t the frame below it, double its size, in which the implacable finality of dea is reinterpreted. It depicts a young Alison, drawn from behind, on the ed of a diving board, in mid-air over a pool, while her father, arms outstretche waits to catch her when she jumps. It captures, as well, Alison's quest to co of age, come out, and come to truth about the mysteries of her father's li And the graphic act of imagining the moment of her father's death, with i question of why he went back into the road after crossing it, is linked f teenaged Alison to her guilt that a letter to her parents announcing her co ing out as a lesbian may have motivated the act as a suicide, prodding her

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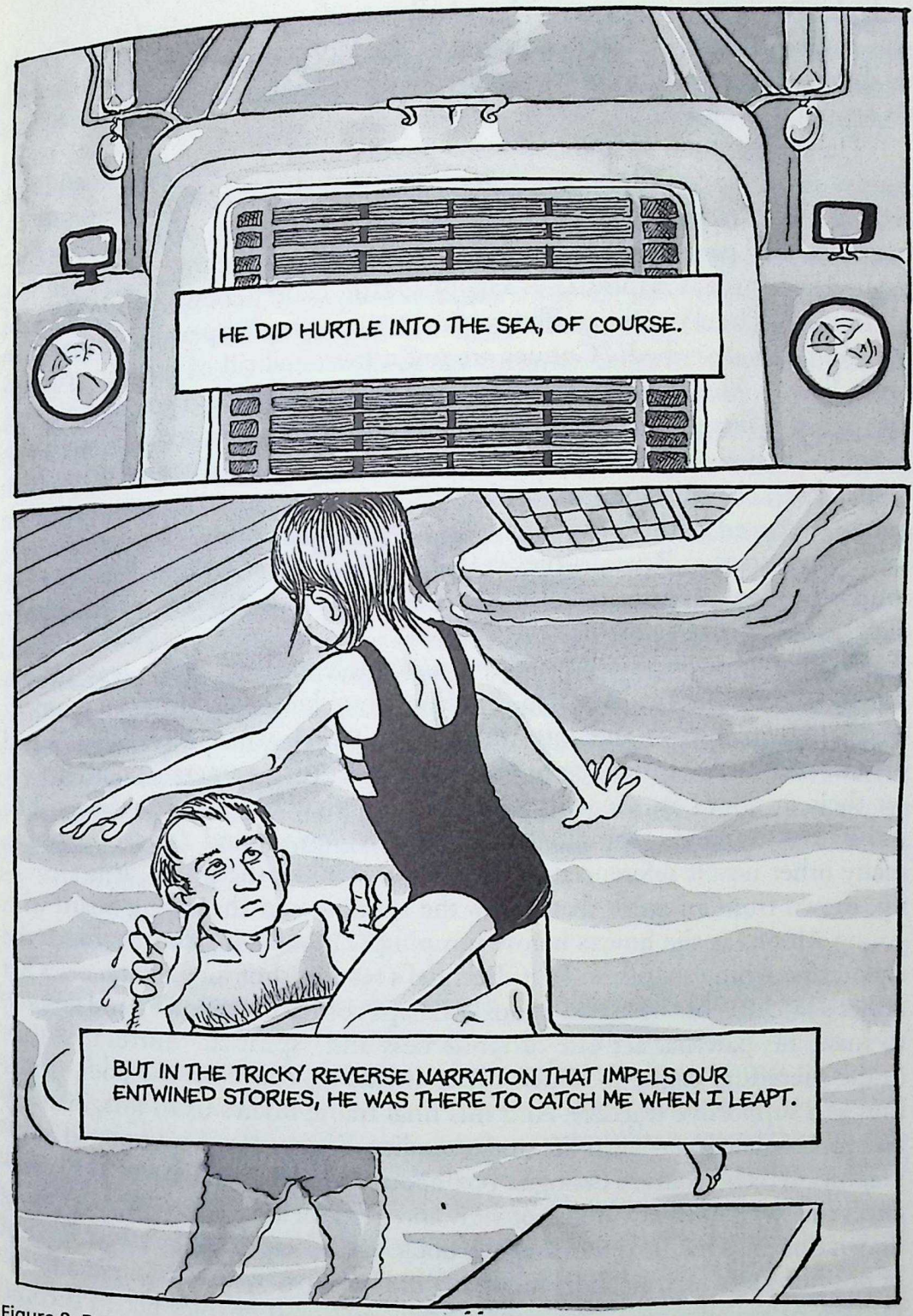


Figure 8. Excerpted from *FUN HOME: A Family Tragicomic* by Alison Bechdel (p. 232). Copyright © 2006 by Alison Bechdel. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

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seek closure. Finally, the frame also recalls—and reverses—the Icarus-Daedalus myth, because Bechdel's retelling of the story of her father's life, for all its duplicities and shame, as intertwined with her own, enables her to "fly" as an artist and woman.

The conjunction of these opposed "tragic" and "comic" (happy ending) images is startling, and demands that viewers seek some kind of closure to resolve the paradox. Why does Bechdel reserve this set of frames for the memoir's final page, presented out of chronology from the story of her father's death (the focus of Chapter 2, "A Happy Death") and her own developmental narrative? Bechdel's ending offers readers an autographic perplex in the sense Whitlock has described: "Comics are not a mere hybrid of graphic arts and prose fiction, but a unique interpretation that transcends both, and emerge through the imaginative work of closure that readers are required to make between the panels on the page" ("Autographics" 968–69, referencing McCloud [92]). In this context we may also consider to what extent the moment referenced in the bottom panel is memory or fantasy. Little in the narrative suggests that Bruce, a meticulous, critical father (whom Alison rarely touched and recalls kissing on the arm only once—see 19) was, in her experience, as supportive as the drawing depicts.

Reading autographically suggests a possible closure, and a way to link the "tragic" top frame, in which the viewer graphically confronts a moment of deathly violence, to the bottom frame, in which we are invited to "stand behind" Alison. This final cartoon is a reversal of the camera's point of view on their positions in the drawn photograph that begins Chapter 7, "The Antihero's Journey"—the title recalling both *Portrait* and *Ulysses*, as well as many other novels referenced in *Fun Home*. Unlike the photo, it is a close-up, drawn from an angle that places the spectator on the diving board with young Alison, as she hovers before jumping. The drawing thus revisions the chapter's opening snapshot. In it, Bechdel's reverse-shot focus emphasizes her father's face and outstretched hands, perhaps conflating memory and fantasy, to make his paternal act one of tenderness and "spiritual" nurturance (just as the preceding pages, in which Bruce is leading Alison in the pool, depict him as a supportive teacher). And this final frame invites us to imaginatively accompany her leap—into life and sexuality, reversed and interpreted autographically. The frame's dialogue box about "tricky reverse narration" references the switch of both angles of view and gestural affect from the beginning drawn photo to the final frame of the book. It also captures the larger reversal of positions in which Bechdel meshes Bruce's history with Alison's as a transmission of sexual stories that impels her comics and enables her to become the author of their stories. Thus Bechdel's final cartoon of the family past is

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a deeply satisfying memorialization of her father's parental legacy. It suggests that the process of working through her own history, by narratively scripting the coming out that her father could not enact, and refusing to reject him as either "perverted" or failed, rescues him by showing his arms-out gesture of willingness to rescue her.

For Bechdel, as for another autographic self-maker, Charlotte Salomon, the last page of her narrative functions as a kind of signature.[24] This page's two graphic images can be related only by inhabiting both imagined spectatorial positions, and observing how their reversals complete the recursive circuit that repeatedly disrupts our reading of *Fun Home* "forward" in historical time. The reader's transversal of the network of the narrative becomes, if we attend to its autographic connections, an experience of how life is lived forwards but recognized backwards, as autobiographical consciousness.[25] That is, in some sense the autobiographical is inevitably a reworking of lived experience as filtered through memory, fantasy, and reflection across multiple sites of identity and processes of dis/identification. Thus narrative depends in a sense on the death of the past, even as the act of narrating revivifies it for the autobiographer. The narrating I may, in a familiar metaphor, come to voice, to instantiate, a "newborn" subjectivity, as Bechdel does in the act of narrating a "dead" past. Such a narrative reminds us of the function of storytelling generally, as a process of retelling life experience of trauma and disappointment until the teller discovers some form of resolution that can both acknowledge pain and provide the closure of a happier ending. The page's shocking conjunction of a moment of violent finality with one of creative birth situates their interlocked stories graphically across a narrow gutter that is both gap and suture: "His end was my beginning" (117).

## SPEAKING AUTOGRAPHICALLY

In a graphic memoir as densely intertextual as *Fun Home*, with its letters, diaries, maps, and citations from and readings of twentieth-century novels, how can the difference of the autographical be specified? As Sean Wilsey observed, Bechdel's writing, unlike that of most cartoon memoirs, is lucid, articulate, and full of "big words," addressing a new cosmopolitan readership able to move between "high" and "pop" forms. Does that make her text just an illustrated autobiography? If not, what can *Fun Home* tell us about the distinctiveness of autographics? My discussion suggests that *Fun Home* is narrated not through the linear chronology of a developmental story, but in a recursive pattern of returns and reversals punctuated by the rhythmic movement of self-questioning and self-commentary.[26] As we have seen, the story ends in its beginning through visual connections between photos and memory images;

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and it repeatedly casts back—to past events, to genealogical legacy, to classical myths of artistic and erotic creation—to interpret and rework the seeming "truth" of events. In finding an interpretive closure to the two apparently unrelated panels of the last page, Bechdel locates an autobiographical act of connecting experience and interpretation at the nexus of cartoons, pictures, and words. This act of self- and paternal creation through autographical narration is a story of relationship and legacy that depends on graphically embodying and enacting, not just telling, the family story.

How do we theorize this difference of autographics? Ariel Schrag, a cartoonist and writer, observed to Hillary Chute that the connection between autobiography and comics "has to do with v*isualizing memory.* Every writer incorporates their past into their work, but that act becomes more specific when you're drawing" ("Gothic," my italics). As I have suggested, Bechdel, in the many drawn photos that punctuate *Fun Home*, probes the interplay between personal memory, a kind of subjectivity imaged in cartoons, and photography, an indexical form of documentary evidence (that is, referring to objects of sight, however misleadingly). And in her readings of photos—through both words and drawings—she undermines the claim of photographs to one kind of tacit authority, and opens them to interpretation that grants them a different kind of encoded subjectivity, a legacy of family history. If the autobiographical is a sustained act of reflecting on and shaping experience to discover and invent the patterned meanings in which subjectivity is inscribed, Bechdel's drawings of images render the visual world—photographs, objects, places, others, and herself—as a set of memory mirrors that are continuously shaped and refracted by self-engagement. In *Fun Home*, the signature or autograph of the autobiographical becomes an autographic juxtaposition discoverable in acts of looking, drawing, embodying, and comparing, in an ongoing spiral of reflection.

Discussing the importance of recent graphic memoirs such as Satrapi's *Persepolis* and Spiegelman's *In the Shadow of No Towers*, Whitlock notes their use of cartoon drawing to interrogate particular images (such as the veil or the World Trade towers) that are discursively fraught and embedded in complex histories, producing dissonance as readers must reflect on the otherness they present as such ("Autographics"; especially 974–77). In thinking about the kinds of closure autographics ask readers to resist, and to make, Whitlock argues, "The unique vocabulary and grammar of comics and cartoon drawing might produce an imaginative and ethical engagement with the proximity of the other" (978). While *Fun Home* is not primarily engaged with the contemporary global moment, it implicates readers in discerning its possible closure, and in learning to practice a radical critique of sexual politics and aesthetics.

1.

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Although I have not discussed how *Fun Home* extensively parallels the context of Watergate-era Nixonian politics to the climate of repression and "covert operations" in the Bechdel family home (a topic that Jared Gardner's essay in this issue explores), its politics of the personal, a foundational feminist perception, is writ large in two ways: its reframing of homosexuality across the generations and the sexes, and its situating of sexual desire as a struggle to assert bodies and pleasures in the face of an American history of pathologizing them. By interpreting her familial story as a narrative of middle-class American family life filtered through the social persecution of dissident artists in the later twentieth century, Bechdel graphs the personal as a site of struggle for liberation that has analogs in human rights battles being waged around the world, particularly for homosexuals and women. Bechdel uses her "autobiographical avatars" to induce readers to engage with "othering" practices that have habitually subjected homosexuals to dismissal and persecution as either perverse or diseased. Readers engaging with *Fun Home*'s "tricky" narrative sequence and multiple, disparate modes of self-inscription are brought, by its recursive autographic strategies, to question the social privileging of normative heterosexuality, as we take up its invitation to put ourselves empathically in its intimate picture. Holding *Fun Home*'s engaging pages in our hands, we may occupy unfamiliar reading positions and be brought to reinterpret initial assumptions, to weigh the apparent authority of archival evidence against the erotic truth of a repertoire of experiences. Its autographics stirs and persuades us to approach human histories and bodies in new and provocative ways, as through the pleasures of humor and cartoons we come to engage affectively and ethically with the complex, overlapping worlds *Fun Home* presents.

## NOTES

AUTHOR'S NOTE: for illuminating conversations about *Fun Home* I am indebted to the generous expertise of Jared Gardner, who steered me to this project and offered rich insights about the practice of autographics; Gillian Whitlock for her perceptive and generous suggestions; Robyn Warhol, feminist narratologist par excellance; members of the Queer Studies Reading Group at Ohio State University, particularly Anne Langendorfer, Mary Thomas, and Cynthia Burack, who let me join their discussion of Bechdel's memoir; my Comparative Studies graduate seminar in Winter 2008 for fruitful discussion; and the Cartoon Library at Ohio State University for its resources and sponsorship of the academic conference on cartoons on October 25, 2007, at which I presented a draft of this essay.

1. The comic strips have been collected into several books, appearing every two years, with titles such as *Hot, Throbbing Dykes to Watch Out For*. The bi-weekly syndicated comic is now posted online at Bechdel's website, where an archive is also available.

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2. Caren Kaplan characterizes a range of combinatory autobiographical forms as "outla genre" practices because they transgress the law of genre and enact hybridized possibil ties of narration. Melinda Luisa de Jesús points out that many contemporary ethni American women's graphic narratives develop more specific versions of a "hybrid ne identity" by using cartoons to emphasize the "striking visual contrast" between moth and daughter in the family, as in Lynda G. Barry's *One Hundred Demons* (5).
3. Chute and DeKoven, editors of the important special issue of *Modern Fiction Studies* o graphic narrative, observe that graphic narrative as a form does not yet possess a critic apparatus; rather, in its "fundamental syntactical operation [of] the representation time as space on the page," it is a hybrid form unlike the novel. They argue that graph narrative is a multigeneric, mass culture art form in which verbal and visual narrativ exist in tension. That is, the images do not simply illustrate the text, but move forwa differently than the words with which they are interspersed (769).
4. SecondLife is an example of "massively multiplayer online games" (MMORPGs). S the discussion by Tracy Wilson in the newsletter from howstuffworks.com (2007) e ploring the deep connection between the user and the avatar.
5. Miller trenchantly observes, "The challenge that faces autobiographers is to inve themselves despite the weight of their family history, and autobiographical singular emerges in negotiations with this legacy" ("Entangled" 543). There is thus a relation aspect to nearly all life narratives. See Smith and Watson 8–13, 37–38.
6. See Michael Renov's discussion of domestic ethnography as an autobiographical practi that "constructs self-knowledge through recourse to the familial other" by a kind of pa ticipant observation that situates subject and practitioner intersubjectively (141–42).
7. Rocio G. Davis notes that "graphic narratives are highly effective künstlerroman [si . . . because the subjects of the autobiographical comics are, most often, graphic artis themselves" (269). In *Persepolis*, the autographic Davis discusses, however, Satrapi do not focus on Marji's process of learning to draw as self-expression to the extent th Bechdel does.
8. For example, de Jesús attends to cartoonist Lynda J. Barry's narrative, "The Aswang in which a mythic Filipino vampire-monster becomes a figure for mother-daught alienation and a way to think about her own choice of cartooning (12). I am indebte to de Jesús's concise history of developments in women's comics as part of what Bo Callahan, editor of *The New Comics Anthology*, called the "New Comics" (see 2–4).
9. Sidonie Smith and I have characterized the autobiographical interface as the space which diverse media of visual and verbal self-construction intersect to register the sub jectivity of the maker, whether or not a traditional self-portrait is discernable (Watso and Smith 5–7).
10. Jared Gardner sees the "archival turn" (788) as distinctive of contemporary comic noting that "archives are everywhere in the contemporary graphic novel . . . archives the forgotten artifacts and ephemera of American popular culture" (787). Part of th pleasure for comic book readers and collectors, he argues, is this visual assemblage drawn fragments of old comics and ephemera. Bechdel is an archiver of both fami memorabilia and the larger history of Second Wave feminist texts, sayings, and styles
11. In an interview with Hillary Chute, Bechdel acknowledged that her mother, after givi her letters and photos for *Fun Home* and knowing of Alison's intention, had never

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her view of it: "She felt betrayed—quite justifiably so—that I was using things she'd told me in confidence about my father" (1006). But her mother, a "mixed-message person," also gave her a further box of letters between the parents (1007). She reiterated her mother's discomfort with the project at a lecture on October 29, 2007, at the Ninth Festival of Cartoon Art sponsored by the Cartoon Library, Ohio State University, in Columbus, Ohio. In the Chute interview Bechdel acknowledged the ethical issue her project raised, stating "This memoir is in many ways a huge violation of my family" (1009). While that sense of betrayal may remain for the family, I argue that *Fun Home* also serves as a bequest (to borrow Nancy K. Miller's title), specifically in memorializing her father after his death by contextualizing his covert pedophiliac acts, and identifying his desire with her own and with a long-repressed and persecuted history of homosexuality in the US.

12. Bechdel's fastidious attention to detail is evident not only in the careful drawing and coloring of the wallpaper, but in the concern she expressed to Hillary Chute (and also in the lecture I heard in Columbus) that her drawing and coloring did not entirely capture the wallpaper, which she identified as William Morris's "Chrysanthemums": "I didn't get enough contrast in [the wallpaper]. I've since learned that there are eleven shades of green in the original—and I was only using five different shades" (1008).

13. For an extensive and erudite discussion of the climate of twentieth-century repression of homosexuality, see Jennifer Terry's *An American Obsession*, particularly the chapter on "The United States of Perversion."

14. Ken Plummer defines the coming-out story as a "Modernist tale" that proliferates in the later twentieth century. Its hallmarks are "a frustrated, thwarted and stigmatized desire for someone of one's own sex . . . it stumbles around childhood longings and youthful secrets; it interrogates itself, seeking 'causes' and 'histories' that might bring 'motives' and 'memories' into focus; it finds a crisis, a turning point, an epiphany; and then it enters a new world—a new identity, born again, metamorphosis, coming out" (52). For a brilliant discussion of genres and examples of American feminist coming-out stories, see Martin. For her, the coming-out story asserts a mimetic relationship between experience and writing, and centers its narrative on the declaration of sexuality as both discovered and always already there. Such narratives are also a quest for a language of feeling and desire that will "name their experience woman identification" (88). Both Plummer and Martin, in emphasizing the narration of sexual identity, see it as a positional, rather than fully stable, identity.

15. At the academic "Graphic Narrative Conference" at Ohio State University on October 25, 2007, narratologist David Herman gave a provocative talk on identity construction in graphic narratives that explored Bechdel's use of graphic tags as a means of disrupting the Bildungsroman's linear model of self-narration.

16. Sidonie Smith and I discuss "personal criticism" as an important autobiographical practice of writing the "I" that redirects critical attention to the critic's praxis as a form of feminist pedagogy (see Smith and Watson 32–33, 36–37).

17. Bechdel observed to Chute in the interview that the photographs at the beginning of each chapter "feel particularly mythic to me, [they] carry a lot of meaning" (1009).

18. Bechdel glosses this chapter title as *À l'Ombre des Jeunes Filles in Fleurs*, a translation of the second volume of Proust's *In Search of Lost Time*. And the chapter offers an extended gloss upon Proust's oeuvre, noting how the apparently opposed paths, literal and

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metaphoric, of Swann and the Guermantes are revealed to "have always converged" in the course of the novels as a model of how its "vast network of transversals" works to undermine apparent binaries (102). Although Bechdel told Chute "I never actually read all of Proust; I just skimmed and took bits that I needed," using the novel as a metatext gives her a grid within which to map the apparent opposition and deep connection that she experienced with her father while growing up, and that forms the basis of their homosexual affinity ("Interview" 1005).

19. In the Chute interview, Bechdel asserts that "photographs really generated the book," discussing in particular this snapshot (1005) and calling it literally "the core of the book, the centerfold" (1006). She further states, "I felt this sort of posthumous bond with my father, like I shared this thing with him, like we were comrades" (1006).
20. On theorizing the matrilineal bond, see especially the work of Carol Gilligan and Nancy Chodorow, and the useful discussion of their studies by Susan Stanford Friedman.
21. My thanks to Sarah Carnahan in a graduate seminar at OSU, Winter 2008, for inquiring about the rationale for Bechdel's use of this highly conventional style of cartooning for this two-page sequence.
22. "[26 April] Welcome O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race. [27 April] Old father, old artificer, stand me now and ever in good stead" (253). Notably, although the words of the Joycean phrase are the first chapter title in *Fun Home*, only at the comic's end do we understand their full implications. Commenting on Bechdel's extensive use of Joyce's *Ulysses*, a book she was required to read in college but remembers resenting, Hillary Chute observes that Alison and her father "figure various Joycean characters," each occupying the position of Bloom and Stephen at various times; and Bechdel's observations on *Ulysses* come just before *Fun Home*'s final page, in which they also exchange the positions of Icarus and Daedalus in the myth ("Gothic" 4).
23. Bechdel showed this photo of her father Bruce during her talk on the book at the Ninth Festival of Cartoon Art at the Cartoon Library, Ohio State University, on October 27, 2007.
24. See my discussion of the final painting of Charlotte Salomon's *Life or Theater?*, where the title of her work is inscribed across her back, which faces the viewer as the artist gazes out toward the Mediterranean, where she painted in exile. That visual inscription embodies her story in the artistic "I" she created as no verbal narrative could. I argue that "in merging her persona with the artist-autobiographer, making herself through the work, Salomon enacts the creation of [her] 'name'" (417). Like Bechdel, Salomon narrates a story of becoming the person who could inhabit, tell, and depict the story viewers have just encountered—in 789 non-consecutive pages, in Salomon's case.
25. Louis Menand's remark about biography as a form is suggestive: "All biographies are retrospective in the same sense. Though they read chronologically forward, they are composed essentially backward" (66). That is, the events that the subject became renowned for determine what the biographer selects to interpret as formative. A difference of autobiography from biography may lie in the nature of the interpreter's recognition.
26. Hillary Chute also describes *Fun Home* as "recursive" ("Gothic" 2).

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# MULTIMODAL CONSTRUCTIONS OF SELF: AUTOBIOGRAPHICAL COMICS AND THE CASE OF JOE MATT'S *PEEPSHOW*

DALE JACOBS

In the last thirty years, there has been a significant increase in the number of autobiographies published and read in North America. Autobiography and memoir now constitute a sizable portion of the publishing industry, a phenomenon that can be witnessed by venturing into any bookstore or picking up the book review section of any major newspaper. This is, of course, not news to anyone interested in autobiography and memoir, but what might be news is that this penchant for life writing extends beyond word-based texts and into the realm of comic books and graphic novels (in the most inclusive sense, any book-length works in the comics form, including works originally published serially and then collected). Although autobiography is certainly not the predominant type of comic published in North America, since the 1960s there has been a steady rise in the availability and sales of autobiographical comics as they have moved from the underground into the mainstream of comics shops, and finally into both independent and chain bookstores.

As we think about autobiography, then, it becomes necessary to broaden our ways of thinking about texts. In order to do so, we need to consider how comics creators use words and images to produce meanings at the intersection of multiple modal systems, meanings unavailable in either pictures or words alone. Working through the theoretical and practical connections between multimodality and theories of autobiography, this article considers the ways in which questions of autobiography are addressed in the comics form through an examination of Joe Matt's *Peepshow,* an autobiographical comic that has been published at varying intervals since 1992.

Through this study, I hope not only to broaden the concept of autobiography, but also to expand further the ways we think about comics. In examining autobiographical graphic novels and comics, we can look at how the self is

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represented and constructed through visual, textual, and multimodal rhetori with reference to the following questions. How is identity created/negotiate through visual, textual, and multimodal rhetoric? How do authors create rh torical meaning through the interaction of print and image from their own li experiences? What is the relationship in these texts between the "I" of the te the author, and his or her social context, and how is that represented by th visual codes and multimodal rhetorics of these texts? How does multimodali intersect with participation in the genre of autobiography? In what ways do the multimodal form change the genre and vice versa? How does the produ tion and consumption of these texts represent a distinct form of multimod literacy? In thinking about these questions, I engage concepts of multimod ity and theories of autobiography to examine how comics and autobiograph function, and how meaning is created at the intersection of the two.

But what exactly do I mean when I talk about comics? We all thi we know what comics are, or at least we think we know them when w see them—the comic books we remember from when we were children, th weekly strips in the newspaper, perhaps the manga that our children are rea ing. The ways in which we read and think about comics are thus affected b our history and past associations with comics, a history that for most peop does not extend much beyond childhood or adolescence, except perhaps t a quick scan of the four-panel comic strips in the daily newspaper (a sho form that is used less and less for narrative and more often for humor). Eve this activity is seen as at best a diversion, a moment's respite from the seriou reading that encompasses the rest of the newspaper. Further, most adults a not exposed to comic books: serial publications that are published at regul intervals (usually monthly or bimonthly) and that usually present an ongo ing, serialized story, but that may include self-contained stories with (usu ally) recurring characters. Despite the fact that characters from these seri alized self-contained narratives are some of the most recognizable icons o North American popular culture—Batman, Superman, Spider-Man, Archie Casper the Friendly Ghost—they are usually seen as belonging to the prov ince of childhood, and are often held up as evidence that comics as a mediu is only suited to the most juvenile forms of entertainment.

In this way comics are intimately connected with their status as soci objects, a phenomenon first noted by Samuel R. Delany and later expande by Charles Hatfield in *Alternative Comics: An Emerging Literature*. Hatfiel writes, "the history of comic art has been bound up in the histories of certai packages or publishing formats," and that as social objects, comics "come t us encrusted with connotations—or rather we come to them with associa tions and habits of thought inculcated through repeated use" (4). When was growing up in the 1970s, for example, comics were seen by most peop

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as something children read, but that they would outgrow as they got older. As children, comics were definitely our turf, a place where we could linger for a few years but only if we didn't plan on staying. The unspoken assumption was that children would then move from comics to more advanced or "real" kinds of reading such as books, newspapers, and more literate magazines. Comics were often seen as benign, but not challenging or instructive enough to merit further attention.[1] Even now, despite the movement of graphic novels into mainstream bookstores and onto the pages of book review sections, in North American culture comics are still seen primarily as juvenilia, something that we will outgrow as we age and mature.

While it is important to acknowledge the status of comics as social objects and the connotations that attend to those objects, it is also imperative to understand that comics are not just the sum total of these associations. In other words, we need to move beyond the association of comics with childhood, escapism, and "simpler" reading, and begin to look at the complexities of comics as a form. Such is Scott McCloud's approach in his influential book, *Understanding Comics: The Invisible Art.* In a text that uses the comics form itself to make an argument about comics and the possibilities that exist in them, McCloud argues that comics should be viewed as a medium, "a vessel which can hold any number of ideas and images" (6). In other words, McCloud argues that we should separate form from content so that we can consider the immense possibilities inherent in the form itself. According to McCloud, such a shift in our thinking would free comics of their associations with super-heroes and genre fiction, and allow for the same range of content as occurs in prose: fiction of all kinds, autobiography, history, instruction, and so on. Though I would argue that this separation of form and content is highly problematic, since form and content necessarily affect one another (as I will demonstrate in my discussion of underground and autobiographical comics), I agree with McCloud's central point that there exists in the comics form the possibility of a far wider range of expression than has existed in the past and in most people's conceptions of comics.

Although autobiography is not the genre that most people associate with comics as social objects, autobiographical comics have been an important form of comics since the underground movement of the 1960s, when comics creators such as R. Crumb began to use the form as a means of personal and political expression. The choice of the standard-size comic book format, with its sediment of expectations and prior associations, provided a useful environment within which creators could work against the expectations of the form; sex and drugs were favorite topics, and the "comix" in which these subjects were treated were intended for an adult audience, the designation of which is in part behind the movement from "comics" to "comix." In other words,

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the comic book and all of its associations as social and material object intersected with adult content that seemed at odds with those expectations and associations, so that in the introduction and development of underground comics, form and content were inseparable. As Hatfield writes, "With Zap [usually seen as the first of the underground comix to use the standard-size comic book format] Crumb achieved something that had eluded Pop Art: he ironically usurped not only the content of comics (that is, the characters and situations he had imbibed from childhood onward) but also the format (the periodical comic book), achieving a union of form and content that Pop Art, ensconced within the fine art world, could not" (12). What's more, creators in the underground movement were not constrained by the mainstream comics industry with its house styles, regimented division of labor (with writing, penciling, lettering, inking, and coloring all performed by different people), adherence to a restrictive Comics Code,[2] and reliance on the bottom line, thus freeing them to explore a variety of topics and genres, including autobiography. Thus, the example of the underground movement at once bolsters McCloud's point about the inherent possibilities in the comics form, while it also complicates his separation of form from content. Both of these points are necessary to keep in mind as we explore the relationship between comics and autobiography.

As Hatfield persuasively argues in *Alternative Comics: An Emerging Literature,* the underground movement set the stage for and continues to be an influence on alternative comics as we now know them. Examples include recent and current autobiographical comics such as Joe Matt's *Peepshow,* Ed Brubaker's *Lowlife,* Chester Brown's *Yummy Fur,* Julie Doucet's *Dirty Plotte,* early issues of Seth's *Palookaville,* Harvey Pekar's long-running collaboration with various artists, *American Splendor,* and so on. Like many of its underground forebears, *Peepshow* deals with the private and painfully intimate, often focusing on sex and pornography as they relate to Joe Matt's life. Published sporadically—sometimes several times a year, other times one every several years—*Peepshow* began in 1992 and as of this writing is at issue #14, published in October 2006. The individual issues are in standard-size comic book format, thus taking advantage of what is still for most people a jarring disjunction between adult content and child-associated format. These issues are still ephemeral objects, but unlike most comic books, do remain in print and available in their original format from the publisher, rather than simply as back issues from comics' retailers. However, they have also been collected in three volumes. *The Poor Bastard* (issues 1–6 of *Peepshow*) and *Fair Weather* (issues 7–10 of *Peepshow*) represent two different, though both autobiographical, story arcs, the first focusing on Matt's adult life, especially his obsessions with women and pornography, and the second focusing on Matt's

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childhood, especially his relationship with money. The later issues of *Peepshow* (11–14), collected as *Spent* in the fall of 2007, bring Matt back to his adult life, focusing even more directly on his relationship with pornography. Both the serial nature of publication and the material form of comics affect the way in which Matt produces the text and the ways in which we read it; events happen between issues that form the texts of subsequent issues, while our experiences and perceptions change between our readings of these issues. Reading the collections further alters the ways in which we consume these texts by providing us with complete story arcs with no break in reading as we wait for the publication of the next issue. As an example of how the comics can be used as a form of autobiography, *Peepshow* works both at the level of comics format as social and material object, and at the level of comics form as a specialized multimodal way of communicating.

Before proceeding to a discussion of *Peepshow,* let's step back from a focus on comics as social and material objects and think further about how we might usefully define comics as a form, keeping in mind that there is no single definition upon which comics practitioners or theorists agree. Following Will Eisner's use of the term "sequential art," McCloud defines comics as "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer" (9). As you can see from this definition, for McCloud, the pictorial or visual mode is the predominant one, with text simply subsumed under the phrase "other images." Eisner, on the other hand, describes comics in this way:

> The format of the comic book presents a montage of both word and image, and the reader is thus required to exercise both visual and verbal interpretive skills. The regimens of art (eg. perspective, symmetry, brush stroke) and the regimens of literature (eg. grammar, plot, syntax) become superimposed upon each other. The reading of the comic book is an act of both aesthetic perception and intellectual pursuit. (8)

Alternatively, as Robert C. Harvey simply argues, comics are "a blending of visual and verbal content" (76). Further, Art Spiegelman argues that comics should instead be referred to as "comix," not only as a reference to the undergrounds of the 1960s, but because "comix" connotes "a co-mix of words and pictures" (Bongco 51). To these definitions I want to add Dylan Horrocks's idea that comics are "a cultural idiom, a publishing genre, a set of narrative conventions, a kind of writing that uses words and pictures, a literary genre, and texts" (34). All of these definitions get at aspects of comics, and demonstrate how complex comics are when we move beyond thinking of them as strictly child-associated objects and pastimes. Comics are all of the above definitions, just as they are social objects, cultural artifacts, sites of literacy, and means

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of communication. What lies at the heart of comics and what makes them distinct from other kinds of texts is their blending of images and words, a combination of sequential art and text to create meaning, including narrative meaning, for the audience.

As texts, then, comics provide a complex environment for the negotiation of meaning between the textual creators and textual receivers. Hatfield cogently describes the complexity of a comics page: "The fractured surface of the comics page, with its patchwork of different images, shapes and symbols, presents the reader with a surfeit of interpretive options, creating an experience that is always decentered, unstable, and unfixable" (xiii–xiv). The page is separated into multiple panels, divided from each other by the gutter, a physical or conceptual space that acts as a caesura through which connections are made and meanings are negotiated. Images of people, objects, animals, and settings, word balloons, lettering, sound effects, and gutters all come together to form page layouts that work to create meaning in distinctive ways and in multiple semiotic realms. In this combination of words, images, and gestural representations, comics partake of what the New London Group calls multimodality in order to create meaning in very particular and distinctive ways. A group of literacy scholars who first came together in New London, New Hampshire in 1994, the New London Group's work seeks to push literacy educators, broadly defined and at all levels of teaching, to think about literacy in ways that move beyond a focus on strictly word-based literacy. In the introduction to the New London Group's collection *Multiliteracies: Literacy Learning and the Design of Social Futures,* Bill Cope and Mary Kalantzis write that their approach "relates to the increasing multiplicity and integration of significant modes of meaning-making, where the textual is also related to the visual, the audio, the spatial, the behavioral, and so on. . . . Meaning is made in ways that are increasingly multimodal—in which written-linguistic modes of meaning are part and parcel of visual, audio, and spatial patterns of meaning" (5). Multimodal texts include much of the content on the internet, interactive multimedia, newspapers, television, film, instructional textbooks, and many other texts in our contemporary society. Most importantly for the present discussion, a theory of multimodality helps to explain how meaning is created/negotiated in comics, and more to the point, how representations of self and issues of autobiographical meaning-making are constituted in autobiographical comics.

According to the New London Group, in reading and writing multimodal texts we interact with up to six design elements, including linguistic, audio, visual, gestural, and spatial modes, as well as multimodal design, "of a different order to the others as it represents the patterns of interconnections among the other modes" (25). As you can see in this page from *Peepshow* #6 (Fig. 1), all of these design elements are present, including a textual and visual

Figure 1
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Figure 1. Excerpted from *Joe Matt's Peepshow* # 6 (p. 14) / *The Poor Bastard* (p. 156) by Joe Matt. Copyright by Joe Matt. Reprinted by courtesy of Drawn & Quarterly. All rights reserved.

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representation of the audio element. The linguistic element is represented i the words included in the word balloons, representing dialogue from each o the characters; through what the characters say we are presented with one o the elements necessary for us to create meaning in the text. In word-base texts, our interaction with words would form the environment for the cr ation/negotiation of textual meaning through the interaction of our soci situatedness, individual histories, and experience with generic convention As we all know, the reading and writing of word-based texts and the creatio negotation of meaning in them is infinitely complex. Imagine if five other e ements were added to the mix. If we think about comics in this way, we ca see them not as simpler versions of print texts, but as the complex textual en vironments that they are.

In multimodal texts such as autobiographical comics, the other desig elements are just as important as the linguistic. For example, voice inflec tions, tone, cadence, and emotional tenor—that is, the audio element—a indicated by way of lettering, punctuation, and the shape of the word ba loons. As can be seen in Figure 1, the bold lettering in panels 1 and 5 ind cates an increase in the volume of the speaker's voice and an intonation emphasis on the bolded word. The decrease in size of letters in Joe Matt words in panel 4 indicates a reduction in volume and a mumbling tone, an is emphasized by the uneven outline of Joe Matt's word balloons (compa these to the shape of Andy's and Kim's word balloons). Together with the u of both punctuation (dashes and ellipses, in particular) and word balloon such lettering is meant to represent the audio element of Joe Matt's speec and thus his response to the couple he has portrayed negatively in an earli issue of *Peepshow*. The visual element includes such things as the use of lin and white space, shading, perspective, distance, depth of field, and compos tion. Five of the six panels are medium shots, with the characters shown i unexaggerated proportion to each other and with the depth of field focuse in the foreground and on the characters (the background is undifferentiated These visual elements focus the reader's attention on the characters, wh they are saying, and how they are interacting. There is, however, one pan in which Andy is shown in close-up (panel 2); such a design decision (alon with the jagged shape of his word balloon) is used to emphasize his anger an to indicate that he is a menacing presence to Joe Matt. Visual elements th come together to reinforce Joe Matt's state of mind in this sequence.

Joe Matt's state of mind can also be seen in the gestural design of Jo Matt in these panels: in all five panels in which he appears, gestural indic tors (motion lines, sweat beads, posture, etc.) are used to indicate what is hap pening both physically and emotionally to Joe Matt. In panel 1, the motio

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lines indicate his head coming around quickly as he confronts Andy and Kim, while the lines emanating from his head indicate the onset of sudden emotion (embarrassment, surprise, trepidation, fear?). In panels 3–5, sweat beads indicate Joe Matt's discomfort with the situation, while his facial expressions indicate his progression from embarrassed fast talking to nervous fear. Finally, in panel 6, Matt presents himself (that is, the cartoon persona Joe Matt) with his head covered and a spiral line above his head as he walks along the street with his friends Seth and Chester Brown. These gestural elements cannot be overestimated; as Eisner has written, "In comics, body posture and gesture occupy a position of primacy over text. The manner in which these images are employed modifies and defines the intended meaning of the words" (103). In this example, gestural design indicates Joe Matt's discomfort (embarrassment, anguish, regret?) with the previous scene, while the presence of the gutter invites us to fill in the narrative gap between Kim's angered words and Joe Matt's reaction. Here, then, the gestural operates in concert with the spatial in the act of multimodal design.

The spatial in the parlance of the New London Group refers to the meanings of environmental and architectural spaces; in the case of comics the environment can be conceived of as the layout of panels on the page and the relation between these panels through use of gutter space. In Figure 1, as on almost all pages of *Peepshow,* we are presented with a regularized and repeating grid of six panels of equal size. This regularized page layout forms the textual environment for *Peepshow,* and influences the ways in which we receive it as readers. Since we do not have to negotiate ever-changing page layouts/textual environments, we are invited to focus on individual panels and the connections between them as represented by the gutter. The rhythm of such regularized page layout pulls us into a focus on the characters and their interactions with each other, and especially on the character of Joe Matt and Matt's representation of self. In other words, the spatial design facilitates and heightens the work of the other design elements. As readers, we are confronted with what multimodal design might mean for autobiographical comics such as *Peepshow.*

All of these elements interact in our reading of the text, creating meanings that would not be possible if only one of the five design elements were used. For example, Joe Matt's state of mind and reaction to this situation are conveyed by the linguistic (the words he says), the audio (the manner in which they are said as indicated by lettering and punctuation), the visual (the composition of panels 1 and 3 which sets him apart from Andy and Kim as he tries to explain, and the more crowded and less balanced composition of panels 4 and 5 as the situation begins to spiral out of control for Joe Matt), the gestural (the sweat beads, facial expressions, and raised hands), and the spatial (the

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regularized panel grid that focuses the reader's attention on the characters a seen through the other design elements and on the relation between the pan els as represented by the gutters). These five design elements come togethe to produce the conditions for the production/negotiation of meaning in way that would not be possible without the presence of all of the elements.

What I have just described is my own process of making meaning with the text of a particular page of Joe Matt's *Peepshow*. Here I have engaged i what the New London Group calls Design, a theory of meaning-making fo multimodal texts that acknowledges the social and semiotic structures tha surround us and within which we exist, while at the same time recognizin individual agency and experience. Design involves three elements—Availabl Designs, Designing, and The Redesigned—that form "an active and dynam ic process, and not something governed by static rules" (New London Grou 20). Available Designs can be thought of as resources for Design, includin "the 'grammars' of various semiotic systems: the grammars of languages, an the grammars of other semiotic systems such as film, photography, or gesture (New London Group 20). These "grammars," including discourse and genr conventions, are available to both writers and readers of multimodal texts a they seek to create/negotiate meaning. Just as readers of fiction become a tuned to conventions of novels, readers of comics learn its conventions. Fo example, it is a convention within comics that lines outside of a person or ob ject are used to indicate speed and direction of motion, and that sweat bead are used to indicate emotional states of mind. Both of these resources woul have been available to Matt as he wrote and drew issue #6 of *Peepshow*, an are also available to me and to all other readers of his text. These convention form the structured part of the design equation, while familiarity with thes conventions, practice in reading comics, interest, prior experience, and atten tion given to that reading all come into play in the exercise of agency on th part of the reader (and writer). Structure and agency interact so that we ar influenced by Available Designs as we read, but are not determined by them though we are subject to the same set of grammars, my reading of the text i not necessarily the same as that of someone else.

The manner in which each person (whether creator or reader of a mul timodal text) uses the resources of Available Designs is what occurs in th Designing phase of the process. According to the New London Group, "Th process of shaping emergent meaning involves re-presentation and recon textualization. This is never simply a repetition of Available Designs. Ever moment of meaning involves the transformation of the available resource of meaning. . . . Transformation is always a new use of old materials, a re articulation and recombination of the given resources of Available Designs

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(22). Designing, then, is an active process, both for creators of multimodal texts, but also for readers, who by necessity engage in the active production of meaning and who all use the resources of Available Designs based on their own social situatedness, history, life experiences, and interests. Designing is not, however, the end of the process of Design, but rather a step that feeds into the ongoing loop of Design. The new meaning that is created in Designing becomes the Redesigned, "a new Available Design, a new meaning-making resource" (New London Group 23). The Redesigned may tend towards the reproductive or the creative in its relation to the original resources (Available Designs), but "it is neither a simple reproduction (as the myth of standards and transmission pedagogy would have us believe), nor is it simply creative (as the myths of individual originality and personal voice would have us believe)" (New London Group 23). In the same vein, Matt's work in *Peepshow* is neither a simple reproduction of the conventions of the autobiographical genre, nor is it wholly creative in its execution. Instead, it falls somewhere between the poles of structure and agency, just as our readings of his text must. Every act of Designing, happening as it does at the intersection of structure and agency, contributes to the ongoing process of Design in which both creators and readers of multimodal texts necessarily engage. Keep in mind these ideas about the process of Design as I discuss some theories of autobiography in relation to Matt's *Peepshow.*

While a full treatment of the central definitional questions that occupy much of the field of autobiography and autobiographical theory is beyond the scope of this paper, it is necessary to touch on some of these definitional issues in order to address my central concern, the connections between autobiography, autobiographical theory, and comics. By examining the ideas of Georges Gusdorf and the subsequent critiques of his work, I can also think through the ways in which these ideas can be applied to autobiographical comics and the specific example of *Peepshow.* To begin, in his seminal 1956 essay, "Conditions and Limits of Autobiography," Gusdorf defines in detail what he understands autobiography to be. He is worth quoting at length, both because his definition is the one from which much subsequent discussion stems, and because thinking about autobiographical comics in general and *Peepshow* in particular complicates this definition in interesting and important ways. Gusdorf writes,

> The author of an autobiography gives himself the job of narrating his own history; what he sets out to do is to reassemble the scattered elements of his individual life and to regroup them in a comprehensive sketch. The historian of himself wishes to produce his own portrait, but while the painter captures only a moment of external appearance, the autobiographer strains toward a complete and coherent expression of his entire destiny. . . . While a painting is a representation of the present,

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> autobiography claims to retrace a period, a development in time, not by juxtaposing instantaneous images but by composing a kind of film according to a preestablished scenario. The author of a private journal, noting his impressions and mental notes from day to day, fixes the portrait of his daily reality without any concern for continuity. Autobiography, on the other hand, requires a man to take a distance with regard to himself in order to reconstitute himself in the focus of his special unity and identity across time. (35)

Beyond the blatant androcentrism displayed both here and in the rest of th article, we can see that Gusdorf's definition of autobiography centers arou an individual writer shaping the narrative of events "towards a complete a coherent expression of his entire destiny." In Gusdorf's conception of th genre, autobiography involves almost entirely the public part of the lives "great men," those whose lives are worthy of our reading time. He acknow edges that the autobiographer "is situated in social space," but claims that the heart of which he will become capable of reshaping his own reality" (3 An autobiography, then, is a consciously constructed narrative that prese the autobiographer "as he believes and wishes himself to be and to have be (45). Gusdorf summarizes his project of autobiographical definition in th way: "In the final analysis, then, the prerogative of autobiography consists this: that it shows us not the objective stages of a career—to discern these the task of the historian—but that it reveals instead the effort of a creator give the meaning of his own mythic tale" (48). In critiquing, complicatin and extending Gusdorf's ideas in relation to subsequent autobiographical th ory and to autobiographical comics such as *Peepshow,* we can begin to thi through the intersections of autobiography, multimodality, and genre.

In his emphasis on narrative in autobiography, Gusdorf prefigures t work of such scholars as Paul John Eakin, Paul Anthony Kerby, and Cha lotte Linde. Directly and indirectly, these scholars address the question whether this emphasis on narrative in autobiography is simply a conventio of the genre or if the construction of narrative intersects with the constructio of identity. Directly addressing this question, Eakin contends that "narrati is not merely a literary form but a mode of phenomenological and cogniti self-experience, while self—the self of autobiographical discourse—does n necessarily precede its constitution in discourse" (100). Eakin and the oth scholars mentioned above argue that narrativization is the way that we as hu man beings make sense of our identities and the social spheres in which w exist; both consciously and unconsciously, we all continuously construct ou selves in story (to ourselves and to others) as a way to deal with the disco tinuities of our lives. As Kerby writes, "the self is given content, is delinea ed, and embodied, primarily in narrative constructions or stories"—narrati

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provides a way for us to re-order our experiences and to make them coherent both for ourselves and for others (1). Or, as Eakin writes, "narrative here is not merely about the self but rather in some profound way a constituent part of self . . . the writing of autobiography is properly understood as an integral part of a lifelong process of identity formation in which acts of self-narration play a major part" (101). As we continually construct our identities, we do so through narrative, whether in private thought or public autobiography.

In Matt's *Peepshow,* then, the act of creating the character Joe Matt can also be seen as an act of continuous or serial identity formation. This is not to say that Joe Matt the cartoonist and Joe Matt the character are the same; Joe Matt the character is clearly an artistic and rhetorical construction of Joe Matt the creator. However, as Eakin argues, that construction is "in some profound way a constituent part of the self" (101). For example, in the first six issues of *Peepshow* that comprise *The Poor Bastard* narrative arc, Matt uses his autobiographical comic as a way to put coherent order to his experiences, including his obsessions with pornography and sex, his break-up with his girlfriend Trish, and his subsequent attempts at dating. *Peepshow* is a means for Matt to engage in self-representation, though in Matt's *Peepshow* we are a far cry from Gusdorf's idea that in autobiography the writer portrays himself "as he believes and wishes himself to be and to have been" (45). Rather, *Peepshow* presents a narrative self-portrayal that is anything but flattering, as Joe Matt lurches from one embarrassing situation and demeaning piece of self-disclosure to another.

Moreover, as Hatfield points out, Matt "gleefully blur[s] the distinction between auteur and cartoon persona" so that "*Peepshow* often serves as a passive-aggressive intervention in his own real-life relationships" (126). For example, when Matt/Joe Matt is having problems in his relationship with Trish in issue #1 of *Peepshow,* he becomes obsessed with one of her co-workers, constantly fantasizing about her and hoping to catch a glimpse of her. Nothing happens between them, but his obsession is fully chronicled in *Peepshow* #1 (see Figure 4 and the discussion that follows). Since *Peepshow* is a serialized comic book, the real Trish is sure to eventually read that issue and react to the representations of her, Joe Matt, and his obsession with her co-worker. What's more, Matt must have realized that Trish would read the comic as he was creating it. *Peepshow* can thus be seen as a kind of intervention by Matt in his real life, just as his life provides material for *Peepshow.* In issue #2, then, we are presented with Matt's representation of Trish's discovery of the comic and Joe Matt's subsequent discussion of that event with his friend Seth (Fig. 2). In reply to Seth's question, "What the hell were you thinking?" Joe Matt replies, "Oh, I dunno—I just thought it would make a good story. What's the

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big deal? I was just being honest!" Such a reply is, of course, problematic both in terms of his personal relationships and his representations of them in narrative. As in the case of Andy and Kim described earlier, Matt's inclusion and portrayal of other people raises many ethical issues as the line between his actual life and his cartoon persona blurs. Experiences become narrative, which then has an impact on future experience and subsequent narrative—such is the nature of serial comics autobiography, especially in the case of *Peepshow*.

Despite the usefulness of Gusdorf as a precursor to these important ideas about narrative and identity, it is necessary to confront the limitations of his ideas. The most obvious critique of Gusdorf's work is that he is androcentric

Figure 2. Excerpted from *Joe Matt's Peepshow* # 2 (p. 6) / *The Poor Bastard* (p. 36) by Joe Matt. Copyright by Joe Matt. Reprinted by courtesy of Drawn & Quarterly. All rights reserved.

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and focused on the public sphere in his formulation of autobiography. As theorists of autobiography such as Leigh Gilmore, Sidonie Smith, Shari Benstock, and Betty Bergland have pointed out, definitions such as Gusdorf's limit the scope of autobiography and autobiographical studies to the perspective of white, upper class men to the exclusion of those of different races, classes, or genders. Such a stance, written as it was in 1956, neither admits the inclusion of previously marginalized voices, nor does it match the realities of current production, publishing, or consumption in the field of autobiography. In the introduction to *The Limits of Autobiography,* the title of which is itself a play on the title of Gusdorf's essay, Gilmore lists four reasons for the current popularity of autobiography: the increase in the number of voices being published and the number of opportunities for publication in response to the social and political movements of the past thirty years; the pervasiveness of confession and confessional practices within mass culture and mass media in North America; the appearance of first person accounts or the "autobiographical 'I'" in places it had not previously appeared such as journalism and academic articles; and changes in the literary marketplace (16–17). As she points out, it is difficult to disentangle the connections among these four factors, especially the relationship between opportunities for other voices and changes in the literary marketplace. In other words, did the market lead or follow the other trends (especially the increase in opportunities)? The answer to that question and an extended discussion of the reasons for the current popularity of autobiography are outside the scope of this paper; what is important is that other voices are being heard and need to be heard, in both popular reading and sales, and in academic discussions of autobiography. What's more, by keying in on confessional and on the use of first person in unexpected genres and situations, Gilmore's list also points to the fact that Gusdorf's focus on the public at the expense of the private is no longer tenable or appropriate. Clearly the writers and readers and their relationship within the genre of autobiography are different now than when Gusdorf wrote in 1956.

In Joe Matt's case, we are presented with an aubiographical comic created by a white, middle class man. These identity markers, as they have been socially constructed, certainly do not mark Matt as marginal, and I certainly do not want to claim that such voices have been silenced in North American culture. However, in terms of Gusdorf's focus on the exceptional man and on the reminiscences about the public life of that exceptional man, Matt does not fit. The material from which Matt shapes *Peepshow* is not the stuff of great men doing great deeds. Rather, it is the stuff of his rather ordinary (though sex-obsessed) life. In this focus on the ordinary, Matt can be seen as following in the tradition of *American Splendor* and its creator, Harvey Pekar, who Hatfield credits with establishing "the quotidian autobiographical series,

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focused on the events and textures of everyday existence" (109). In working in this genre, Pekar and those who follow him introduce the autobiographical "I" into a medium (comics) where it was previously unknown, at least prior to the underground movement of the late 1960s. In *Peepshow,* Matt works in the genre of "the quotidian autobiographical series"; he is concerned with the private rather than the public, to the point that the reader at times becomes uncomfortable with the perceived level of disclosure.

For example, in issue #6 of *Peepshow,* we are presented with Matt's sexual encounter with his ex-girlfriend Laura and her roommate Carol (Fig. 3), an encounter that contradicts his much more successful fantasy of a threesome on the first page of issue #1. In the course of two facing pages of six panels per page (the same regularized rhythm and page layout described previously), Matt constructs the story of the encounter from the introduction of the roommate into the bedroom in the first panel to the less-than-successful outcome of the episode (at least from Joe Matt's perpective) in the last panel. In the first panel, Joe Matt is in close-up, motion lines indicating the quick turn of his head while exclamation and question marks fill word balloons to indicate his surprise and confusion. As the episode proceeds, we see Joe Matt's growing embarrassment at his inability to perform, as shown through the various multimodal devices described earlier. In the last panel, we see the three of them in bed in a medium-shot, the two women wrapped in each other's arms on the right side of the frame while Joe Matt is placed in the left side of the frame, physically separate from them, a visual detail that uses composition to emphasize his position in the relationship between the three characters (further emphasized by his facial expression).

Clearly a threesome is not within the realm of his everyday existence, a point that Matt emphasizes in panel 5 when Joe Matt thinks "T-this c-can't be h-happening! It's too unbelievable!" When he fails to perform during this event for which he's been waiting his whole life, he becomes embarrassed and retreats to the bathroom to masturbate while the two women carry on with little regard for him. Joe Matt's fantasy of the conquest of two women simultaneously is deflated by his inability to perform when the real situation presents itself. In this two-page sequence, Matt constructs the multimodal narrative of an event that makes the reader uncomfortable, both because of its intensely private subject matter and its revelation of the disjunction between Joe Matt's pornographic fantasies and his actual ability to perform. Matt's use of the autobiographical "I" within the medium of comics, and his intense focus on the private rather than the public, belie Gusdorf's formulation, and place Matt's text squarely within current theoretical discussions of autobiography.

I choose to focus on the above sequence because of what it reveals about Matt's focus on the private and intimate to the point of reader discomfort, but

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Figure 3. Excerpted from *Joe Matt's Peepshow* # 6 (pp. 22–23) / *The Poor Bastard* (p. 164–65) by Joe Matt. Copyright by Joe Matt. Reprinted by courtesy of Drawn & Quarterly. All rights reserved.

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also because of how it demonstrates what Gilmore calls the "the autobiographical paradox of the unusual or unrepresentative life becoming representative" (*Limits* 19). In Gusdorf's formulation, autobiography entails a recounting of exceptional deeds by exceptional men; these men and their lives are somehow seen to be more representative (at least in an instructional way) than the lives of "ordinary" people. However, as Gilmore argues, the autobiographical paradox also pertains to more recent autobiographies that focus on trauma (Lucy Greely's *Autobiography of a Face* or Dorothy Allison's *Two or Three Things I Know for Sure,* for example), since trauma is by definition not an ordinary experience (*Limits* 19–20). In such narrative, issues of self-representation and representativeness intersect and exist in tension that can, if dealt with in ways that question this relationship, lead to an interrogation of representation itself. However, such tension between representation and representativeness also exists in autobiographies that focus not on trauma but on the everyday. Such is the case in *American Splendor* and other such autobiographies of the everyday in which we are presented with depictions of day to day life in sometimes minute detail (especially in *American Splendor*), and we are privy to what are presented as the innermost thoughts of these cartoonists.

In *Peepshow,* we see Matt's multimodal constructions of his everyday life and are thus paradoxically presented with Joe Matt as a representative white middle class man. However, most of us are not as obsessed with sex, pornography, or money to the extent with which we are presented in the character of Joe Matt. And yet, the autobiographical paradox holds because of the relationship between writer and reader that is established within the genre of autobiography. As readers, we come to expect that we will see some of ourselves (or a representative of people vastly different from ourselves) when we read an autobiography. Many readers of *Peepshow* do, in fact, seem to see themselves or aspects of themselves in Joe Matt, while others read the title to see a representative of someone wholly different from themselves (so, that's what a porn/sex addict looks like); both of these reactions can be seen in the letters printed inside the back cover in the serialized issues of *Peepshow.*

In the threesome sequence described above, the illusion of representativeness is called into question by the improbability of the situation within a series that chronicles day to day events that had involved some perfunctory sex and many pornographic fantasies; the unbelievability of the event is highlighted in Joe Matt's thought balloons. This fantasy-come-to-life begins to show the cracks in this idea of representativeness by playing with the disjunction between pornographic fantasy, as seen in his imagined threesome that opens issue #1, and the "actual" threesome as constructed in issue #6. In *Peepshow,* then, Joe Matt can be seen both as a representative of the kind of male who indulges in pornographic fantasy and who treats women as sexual objects, and as a

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particularized but carefully constructed individual whose actual experience can never coincide with his fantasy life. When, on the final page of issue #6, Joe Matt reminds his friend Seth to tell his ex-girlfriend Trish about the threesome, we are reminded of the constructed nature of both fantasy and narrative; in both, Joe Matt can become the sexual hero, but in *Peepshow,* Matt also presents us with a version of events that deviates substantially from this scenario. As well, the constructed nature of autobiographical narrative in *Peepshow* is constantly reinforced through the use of conversations between Joe Matt, Seth, and Chester Brown (both of whom are cartoonists who sometimes work in the genre of autobiography) about the making of comics (see Figure 2, for example). In Matt's self-representation and the continual reminders of the form itself, the impression of representativeness fades. This illusion of representativeness in the act of self-representation is one that writers, including Matt, often shatter by self-reflexively calling attention to the fragmentation and discontinuity of self, a conception of subjectivity at odds with that presented by Gusdorf.

Not only does Gusdorf focus on the public aspect of the lives of "exceptional men" as narrative constructions of the autobiographer "as he believes and wishes himself to be and to have been," but in doing so, he argues that the autobiographer focuses on "his special unity and identity across time" (45, 35). This concept of unified identity has been strenuously critiqued, as we have instead come to think of subjectivity as discontinuous and fragmented, socially constructed rather than an essential creation. According to Betty Bergland, in autobiography "the speaking subject, historically situated and positioned in multiple and contradictory discourses, places the 'I' in the world in positions conceptually possible in language" so that "the autobiographical subject must be understood as socially and historically constructed and multiply positioned in complex worlds and discourses" (131). In autobiographical comics, the autobiographical subject is not only multiply positioned in complex worlds and discourses as constituted by language, but is also multiply positioned through graphic representation so that the multiple and fragmented nature of identity is foregrounded even more. Hatfield offers a cogent explanation for the ability of comics to represent this fragmentation and discontinuity of identity and is worth quoting at length:

> If this constitutive absence [of core identity] underlies autobiography in general, it becomes especially clear in the form of comics, where a series of discrete images, each one substituting for the one before it, represents sequence and continuity. The syntax of comics—specifically, its reliance on visual substitution to suggest continuity—puts the lie to the notion of an unchanging, undivided self, for in the breakdowns of comics we see the self (in action over a span of time) represented by multiple selves. . . . The representation of time through space, and the fragmentation of space into contiguous images, argue for the changeability of the individual self—the possibility that our identities may be more changeable, or less stable, than we care to imagine. (126)

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In graphic self-representation or self-caricature, we are presented with the cartoonist's visual construction of self, but because of the exaggeration of caricature and the sequential nature of the art in comics, the effect is much different than the snapshot of the present that Gusdorf argues is created by self-portraiture.

A good example of what Hatfield is describing can be seen in the following section from *Peepshow* #1 (Fig. 4), in which we see eleven different versions of Joe Matt over the course of an eleven panel sequence. In this sequence we can see all of the elements of multimodal Design that come into play in the creation of Joe Matt's successive presentations of self over time, where the first ten panels represent a relatively short period of time (probably only a few minutes), while the gap between panels ten and eleven is several hours (as evidenced by him being in bed and the "That night . . . " intertitle). Visually, we see several drawing styles for graphic self-representation, from the minimal caricature in panel 3 to the drawing in the final panel that, while still caricature, tends towards a more realistic representation of the self. In panel 3, where a double image of Joe Matt's head is used to indicate him seeing a cute girl (who he later will find out is his girlfriend's co-worker), we are presented with a kind of shorthand for behavior that we have seen before from Matt. In the second face that represents his reaction to the girl, not only do we not see his eyes (as is also the case with the first caricature in the panel and in several of the other panels in this sequence), but the glasses become rounded and the face less detailed, recalling Matt's graphic representations of self in his earlier one-page strips (originally published in the magazines *Snarf* and *Drawn and Quarterly* and later collected under the title *Peepshow: The Cartoon Diary of Joe Matt*). In the next panel, we see Joe Matt in close-up, a much more detailed caricature that uses visual detail, graphic representation of audio (the action of whistling is indicated through the use of musical notes), gestural cues, and words (as seen in his thought balloons) to present a different picture of Joe Matt than in any of the preceding panels. Finally, panels 10 and 11 present two very different representations of self over time. In panel 10, we see a less detailed self-caricature than in panels 4 and 6 (in which close-up is used and the depth of field is shortened to focus the reader's attention on Joe Matt and his reaction). If panels 4 and 6 pull us in to Joe Matt as he reacts to the situation, panel 10 pulls us back out, presenting us with a comic book character whose feelings of love are represented in the most familiar of ways—the iconographic presence of hearts floating around his head. By contrast, in panel 11, Matt chooses a more realistic self-caricature with perhaps the least exaggerated expression in the entire narrative arc of *The Poor Bastard*—his thoughts represented not by linguistic elements, but by the visual of the woman's face, a presence that dominates the panel along with the figure of Joe Matt, while the figure of his girlfriend Trish is crowded off to the right of the panel. As this sequence of panels demonstrates, the comics form

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Figure 4. Excerpted from *Joe Matt's Peepshow* # 1 (pp. 4–5) / *The Poor Bastard* (pp. 6–7) by Joe Matt. Copyright by Joe Matt. Reprinted by courtesy of Drawn & Quarterly. All rights reserved.

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not only invites the consideration of the fragmented and discontinuous natur of self, but demands we take note of it.

What's more, as Hatfield points out, cartoonists often invoke a strateg of self-referentiality, or what he calls "ironic authentication," as a means t call attention to the constructed nature of the text, and thus, the self (126). I *Peepshow,* the comic becomes self-referential through the continual referenc to the creation of comics, usually seen through the conversations between Jo Matt, Seth, and/or Chester Brown, as in Figure 2, but also in paratextual ele ments such as the strip printed above the letters column on the inside cove of *Peepshow* #13 (Fig. 5). In this short strip, Joe Matt the character become excited about receiving fan mail sent to Joe Matt the creator, thus collapsing or blurring the distinction between cartoon self and actual self. However, i framing this blurring within the context of a self-referential strip about th infrequent publication of the book (two years passed between #12 and #13 and five years have passed between #13 and #14), Matt is able to draw our at tention to the constructed nature of the comic, the constructed nature of th autobiographical self, and the ways in which we, as readers, tend to collaps the actual self of the creator and the autobiographical self as constructed i the comic. As Hatfield aptly writes, such self-referentiality "continually rene gotiates the compact between the author and audience, certifying the genre' truth claims through unabashed falseness" (126). As such, autobiographica comics provide another space through which we can think about the knotty problem of "truth" in autobiography.

Figure 5. Excerpted from *Joe Matt's Peepshow* # 13 (inside cover) by Joe Matt. Copyright by Joe Matt. Reprinted by courtesy of Drawn & Quarterly. All rights reserved.

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Wrapped up with the question of "truth" is the relationship between reader and writer in autobiographical comics in general and *Peepshow* in particular. In calling his comic *Peepshow,* Matt alludes to the pornographic and sexual connotations of the word, but also to the related voyeuristic implications. Who is peeping on whom? Clearly we see Joe Matt the character peeping at pornography throughout the series, but more importantly we, the readers, are peeping voyeuristically on Joe Matt, and through the blurring of persona and creator, seemingly on Matt himself. This relationship is common in autobiographical comics, and I would say, in autobiography in general. But not only are we keeping Joe Matt under surveillance, so is Matt the creator. As Gilmore writes, "autobiography can be viewed as a discipline, a self-study in surveillance. The prevalence of surveillance not only characterizes a relation between the self and others but becomes, as it is internalized, a property of the self as self-reflexivity or conscience" (*Limits* 20). Throughout *Peepshow,* we see Joe Matt struggling with the consequences of his actions, putting himself under intense scrutiny through the way Matt constructs the text and what he chooses to include. For example, in the scene of the threesome (Fig. 3), we can see the self-surveillance and scrutiny as Matt depicts/constructs Joe Matt as unable to perform the very act about which he has been fantasizing his entire life, and about which he showed Joe Matt fantasizing on the first page of the first issue of *Peepshow.* As readers, we are not given critical commentary from a narrative voice, but instead we are privy to a level of self-scrutiny and surveillance simply by reading Matt's multimodal presentation of the scene. The title *Peepshow* thus nods not only to the pornography that lies at the center of the series, but also to the relationships of surveillance that are established by autobiography and autobiographical comics.

Since it is an autobiographical comic, the autobiographical subject is what is under surveillance, and this subject is expected to bear at least some verisimilitude to Matt himself. In other words, since it is autobiography, we expect that Matt is telling the "truth" to us about his life (that the threesome actually happened, for example, and that it happened in this way), but we also realize, especially as we read autobiographies and autobiographical theory, that this concept of "truth" is shifting and unstable. Still, for writers and readers of autobiography, the idea of truth telling as a central feature of the genre remains, and in this way shares a central feature of the genres of both legal and spiritual confession. In fact, as Gilmore writes, "Authority in autobiography springs from its proximity to the truth claim of the confession, a discourse that insists upon the possibility of telling the whole truth while paradoxically frustrating that goal through the structural demands placed on how one confesses" ("Policing" 55). In effect, Gilmore argues that autobiography historically arises from confession. While a study of the history of autobiography is

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well outside of the scope of this essay, it is useful to note that such a claim is in accord with rhetorical notions of genre in which writers and readers adapt known genres for new functions (Miller; Bawarshi). In other words, autobiography as a genre adapts known generic relationships and ways of functioning, from the confession to new social exigencies that give rise to the need to narrate one's story and one's subjectivity. In such a relationship of confession, the writer becomes both penitent and lawbreaker, while the reader becomes both confessor and judge. As readers of *Peepshow,* we are put in the position of witnessing Joe Matt's life and of judging both the veracity of the depiction and his actions themselves, while at the same time acting in the position of confessor in receiving his disclosures (or at least his constructions of those disclosures). However, as Gilmore rightly argues, "The confession must be regarded, then, as relational: neither the penitent nor confessor is the source of truth-production. Instead their relationship forms the locus from which confession is generated" ("Policing" 60). Through the interaction of Matt's and the reader's processes of Design, meaning or "truth" is created, so that the "truth" is not hard and fast but multiple and shifting. As discussed earlier, *Peepshow* recognizes its constructed nature as text, and its recognition as such points towards this multiplicity of "truths" and the discontinuous and fragmented nature of subjectivity. Functionally, "truth" as a concept stands at the center of autobiography, but the stance towards "truth" in the genre of autobiography and in the comic book *Peepshow* is ever evolving and must be constantly problematized.

Throughout this paper, I have endeavored to show that in thinking about issues and theories of autobiography, we need to broaden our scope of inquiry to include not only purely linguistic texts, but also multimodal texts such as comics. Texts such as *Peepshow* are complex in the way they deal with the construction of identity and issues of truth, ethics, and representation; that complexity is heightened by the process of Design in the multimodal presentation of these issues. Comics scholarship has dealt with these issues in studies such as Joseph Witek's *Comic Books as History: The Narrative Art of Jack Jackson, Art Spiegelman, and Harvey Pekar* and Charles Hatfield's recent *Alternative Comics: An Emerging Literature.* However, attention to autobiographical comics needs to happen not only in comics scholarship, but in the scholarly conversation on autobiography itself. In writing about *Peepshow* as an example of an autobiographical comic, I have attempted to demonstrate the complexities inherent in using the comics form for the genre of autobiography. Through examining *Peepshow* and other autobiographical comics we can begin to get at issues of autobiography from a new angle and with the added elements of multimodality.

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## NOTES

1. Comics have always presented a diverse range of material, from talking animals to superheroes to horror to war and beyond, and at times this material has been controversial. In fact, comics were viewed as threatening and perhaps subversive in the late 1940s and early 1950s (as seen in the horror and war comics published by EC); attacks on comics in the 1950s by crusaders such as Frederic Wertham led to changes in the industry that stripped comics of much of their subversive power (Nyberg). By the late 1950s and through the next two decades, mainstream comics were seen simply as entertainment, a bit of escapism that was harmless as long as it didn't take time away from other learning and other reading. The exception is the underground "comix" of the late 1960s and 1970s, a movement that laid the groundwork for today's alternative and autobiographical comics (Hatfield). However, these publications were certainly not part of the mainstream, and were largely unavailable to most readers.
2. After Senator Estes Kefauver and the Senate Subcommittee on Juvenile Delinquency investigated the comics industry in the spring of 1954, most publishers agreed to submit voluntarily to the Comics Code Authority, a code of standards that curbed depictions of violence, crime, and sexuality. The Code is generally seen as a stifling force on the development of comics. For more on the institution of the Comics Code and its effect on the industry, see Amy Kiste Nyberg's *Seal of Approval* and Bradford K. Wright's *Comic Book Nation.*
3. Throughout the text, I will refer to the textual character in *Peepshow* as "Joe Matt" and to the creator of *Peepshow* as "Matt."

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# AUTO/ASSEMBLAGE: READING THE ZINE

ANNA POLETTI

In this article I hope to demonstrate a possible method for how the concept of "autographics" can be deployed as an interpretive strategy. I will be offering a reading of the intersection of narrative, image, and materiality in the use of the zine medium for life writing, suggesting how the zine could be situated as an autographical form. This reading will focus on three modes of presentation common in zines: the intersection of printed and handwritten texts in the form of visible editing; the presentation of poorly reproduced images and text through photocopy; and the manipulation of images through their representation in the limited scale of black and white photocopy. This will lead to a wider discussion of the use of the photocopier for the production of life narrative, offering an interpretation of how the form, and traditional function of the photocopier as a tool of bureaucracy, is taken up by zine-makers as a unique tool for reflecting upon the issues of authenticity and originality.

Zines are self-published, low-budget publications produced predominantly by people between the ages of fifteen and thirty-five. While the publications can take any form, they are usually booklets A5 or A6 (210 mm. x 148 mm. or 148 mm. x 105 mm.). They vary in length from two to fifty pages, and can be edited by a group or a single person (see Microcosm). Zines are circulated within an economy of gifting and exchange, and are distributed predominantly through the postal system or sold by online distributors such as Microcosm Publishing, or in sympathetic book and record stores. Where zines are sold, they usually cost under six dollars, and most people who make zines do not recoup the costs of production through the sale of their publication. It is generally accepted, indeed expected, within the subcultural context in which zines circulate that is it not possible or desirable for zines to function successfully (that is, profitably) within a money-for-goods economy (Zweig 4).

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While zines are used for a variety of styles of writing, the publishing o life narrative is a common and popular use of the form (Sinor 243, Dun combe 11). Zines which take the subjectivity of the zine-maker as their top ic are known as "personal zines" (or perzines) in zine culture (Duncomb 11), and it is this style of zine which I wish to argue is an example of "auto graphics."

Zines use specific strategies of narrative and material production, and i is the materiality of the zine that presents the most pressing issue when con sidering how to read personal zines within current theories of life writing For while these theories are well equipped to unpack the dynamics of textu ality and representation, very little work develops interpretative strategies fo auto/biographical acts which engage in practices of material as well as textua production. Jennifer Sinor argues in her article "Another Form of Crying Girl Zines as Life Writing" that the lack of attention paid to zines in the fiel of life writing "says a lot about reading, about what we choose to read, an how we choose to read" (242); however, I believe it is how we, as schola of life writing, come to think about the zine once we know of its existenc which will yield these insights. Sinor accounts for the absence of attention t zines in life writing studies by observing that "It is easy to dismiss as uncom plicated or juvenile what a 16-year-old in Ann Arbor, Michigan is writin late at night at her computer" (242), and her article offers a series of interpre tations and arguments for why this assumption of simplicity is erroneous, us ing the subcultural context in which zines circulate as a frame through whic to read the texts (242). Sinor's strategy is similar to that adopted by theorist such as Anita Harris and Stephen Duncombe, who also read the zine throug the lens of the activities and subcultural values of riot grrrl and zine cultur respectively. This article takes a slightly different approach, seeking to avoi the cul de sac of adopting the stance of introducing the academy to zines an the zine community (a route which is almost impossible to avoid becaus the texts themselves circulate entirely outside traditional textual sites), an aims instead to initiate a theoretical and interpretative analysis of *how* zine use their unique status as homemade texts to practice a particularly comple set of representational strategies. This seems to be precisely where the term "autographics" may be useful. I wish to approach the zine text as offering unique and complicated reading experience which can be interpreted an appreciated through the practices of close reading that are the hallmark an strength of contemporary life writing theory. Thus, rather than adopting th problematic role of "outsider critic" to zines—a position which Sinor negot ates by self-depreciatingly labeling herself "a fraud" because she is not a par ticipant in zine culture (240)—I believe we can best take up the challenge o

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reading zines by adopting the position of the reader, as depicted by Philippe Lejuene in his seminal essay "The Autobiographical Pact":

> By taking as the starting point the position of the reader, (which is mine, the only one I know well), I have the chance to understand more clearly how the texts function (the differences in how they function) since they were written for us readers and in reading them, it is we who make them function. (4)

As readers, the zine challenges our established reading strategies by offering text-objects which explicitly explore the intersection of narrative and materiality, and it is this intersection which is hitherto largely underrepresented in life writing studies.

On the one hand, the lack of theorizations of the intersections between the material, the textual, and the visual in theories of life writing is understandable, as the majority of work being done in auto/biography studies still takes professionally produced texts as its focus. One exception to this is found in diary studies, where contemporary discussions of the diary manuscript, such as those by Cynthia Huff and Judy Nolte Temple, have considered the disjuncture between manuscripts and published diaries and the reading strategies they require. These theorists have noted that as an object, the mass-produced book demands little interpretative attention, and that scholars, as well as everyday readers, have "been socialized by years of learning to have conventional, limited and limiting standards for a readable text" (Temple 77). Adhering to well-established standards regarding acceptable material, typographic, and visual presentation has resulted in the mass-produced book being accepted as an invisible medium of textual delivery in discussions of life writing. That is to say, as readers and theorists of life writing we are not accustomed to reading *the object* in which the narrative is presented to us and its impact on the functioning of that narrative and its reception (for a recent exception to this, see Whitlock). In addition, the mass-produced book is central in establishing the cultural authority of its author by being "sanctioned as significant by its status as a mass produced commodity" (Huff 510). In this sense, the processes of professional publishing are another mechanism—functioning in conjunction with those of critical reception and canonization—where cultural status is conferred by an industry and therefore assumed by the everyday reader. As Huff and Temple have argued, reading manuscripts, as well zines or other non-mass produced texts, throws into relief how our relationship with the book has to a large extent codified our expectations regarding materiality and presentation as readers and critics.

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In the case of zines, the text-object has a distinctive physical presen which is constitutive of the modes of signification the form makes possibl And while comparisons with diary manuscripts are useful, it is important note that manuscripts are singular, often private objects, while the perso zine is—in visual art terms—a limited-edition multiple intended for pu lic, albeit subcultural, circulation (Zweig 4). Thus, in reading the perzi as life writing text, we are drawn into considerations of the communicati potential of the text-object which is presented to the reader as a handma expression or representation of self. In this context, the current tendency theorize life writing as self-making takes on another dimension, as the zin maker physically constructs the text-object which houses the narrative. It my opinion that for us to read the life narratives published in zines, we ne to develop an interpretive strategy which can account for what I would som what clumsily call the constructedness of the zine. This concept of constru edness refers to the presentation of text and images, layout, and photocop ing quality, and how they effect, interact with, contradict, or interrupt t narrative. And again, this may be precisely where the more elegant phra "autographics" can be deployed.

I would like now to turn to an example from an Australian personal zi which gives a clear indication of the dynamic between narrative and layo common to the form. While the modes of emplotment used in personal zin usually aim to engage or entice the reader through the use of strategies su as direct address and first person narration (Sinor 257–58), layout techniqu often disrupt or completely stop the act of reading, forcing the reader to e gage with the zine object as part of the reading process. Sinor characteriz the zine form as creating a dynamic where "images and text work togeth multiplying possibilities and meaning, disrupting expectations, forcing t reader to consider the consumption of the text" (258), and in this article will extend the reading of this dynamic to include the photocopied object the zine itself. The result of the intersection between text, image, and ma riality is a palpable rendering of the tension between the gesture of exposu required for the autobiographical writing to connect with its reader, and t recognition that, as young, amateur producers of autobiography, zine-ma ers lack what Laura Marcus describes as the "cultural status" traditionally a tached to the authors of "valid [canonized] autobiography" (8). We can s this tension strikingly mapped in the introduction to the zine *R&D*.

Here the zine-maker, Money, presents a consciously edited introducti to her zine which posits the reader as intimate, yet foregrounds the exclusi of information in the physical blacking-out of text. The anxieties regardi an intimate relationship with the reader and the reader's potential hostili are acknowledged, and indeed given precedence, by the blacked out midd

Figure
author

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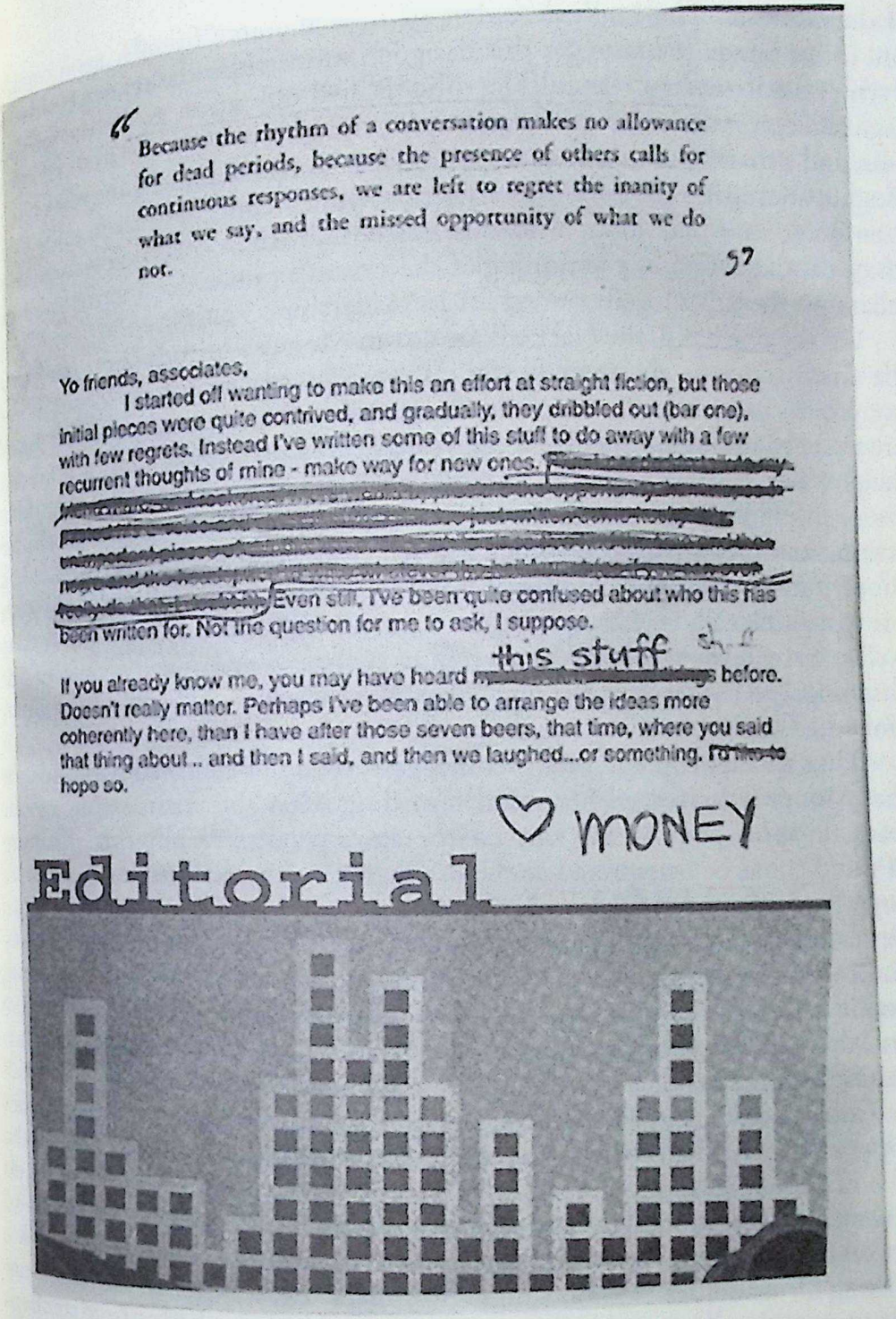


Figure 1. Excerpted from *R&D* by "Money." Copyright © 2007 and reprinted by courtesy of the author. All rights reserved.

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of the editorial. The implied readers of this zine are "friends, associate and in the hands of a stranger this designation instructs the reader to ad a sympathetic reading stance. The unidentified quotation at the top of page reflects on the art of conversation, focusing on its gaps and incomple ness, and situating the zine as an appendix to conversations Money has h Despite addressing the reader as a friend, Money confesses "Even still, I been quite confused about who this has been written for," registering unique and ambiguous positioning of the zine as a public document which reliant on the subcultural context for its readership.

On the one hand, the blacked out text in Money's introduction confir the zine's status as an amateur text. We would not expect to *see* the ed ing process in a narrative which had been exposed to the myriad refineme processes of professional publishing. Indeed, it is perhaps only in a book Jacques Derrida or one of his disciples that the presentation of text und erasure would not damage the reader's estimation of the quality of both t writing and the publisher who released it. (And while I am being somewh flippant here, this comparison is instructive, for in the case of Derrida, wi his typographically styled erasure, he wants us to be able to read the text well as its removal, whereas Money refuses such ambiguous and evocative p sitioning, and has taken to her text with a black marker—a far more perso embodied action.)

Thus we may come to interpret this gesture of self-censorship as eviden that Money has changed her mind regarding what she wants to say to h reader at some point in the zine construction process. While this changi of mind could be interpreted as the oscillations of mood which characteri any writer, the presentation of blacked out text suggests a sudden retractio In her book *But Enough About Me: Why We Read Other People's Lives,* Nan K. Miller describes the anxiety "that always threatens the enterprise of goi public with private stories" as a recognition by the writer that the reader m say "that it's only about you and so what" (137). For Miller, this blunt sum mation emphasizes the fear held by the autobiographer that her story will f to illuminate the life of her reader, or connect to her experiences and wish for the future which, for her, are the goals of memoir writing (137). In t case of Money's introduction, it is intersection of the narrative, the visual e ements of the text, and *the inclusion of the edit* which maps this anxiety a makes it a compelling example of the struggle of non-traditional authors of l writing for whom, as Sidonie Smith and Julia Watson suggest, "the author to narrate is hard-won in a constant engagement with readers posited as ske tical, unbelieving, resistant, and even hostile" ("Reading" 28).

This brings us to a consideration of how this presence and decisive remo al of narrative affects the relationship between the reader and the narrati

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subjectivity. The instantaneous giving-yet-taking of a piece of narrative in the opening page of the zine leaves the reader in a particularly precarious state. Money welcomes the reader as "friend," alluding to the intimacies and flow of conversation, while at the same time graphically illustrating her distrust of the reader, and her anxiety regarding her status as the author of a life narrative. The unequivocal gesture of erasure is made all the more powerful by its presentation outside, and indeed its incursion on, the narrative, and is a much more clear and powerful expression of reflexiveness and doubt regarding the possibility of narrating experience than the qualification "I've been quite confused about who this has been written for."

The relationship with a potentially hostile reader is also mapped in the materiality of the zine as a photocopied object. In the first issue of his zine *Arse*, the then sixteen-year-old Demian reprints photographs of his friends and writings about his life which he, in a gesture of self-depreciation, labels "miscellaneous buggery." As in *R&D*, the legibility of the text is a key characteristic of the representation. This perzine is practically illegible, with text cut off at the edges of pages, poor contrast making photographs too dark for recognition, and faded typewriter type poorly reproduced. Rather than refine the photocopying technique used in the zine, Demian releases a text which requires conscious and on-going deciphering by the reader. The poor quality reproduction renders Demian's life writing inaccessible, complicating the relationship between the reader and the text, and openly challenging expectations of the zine as a readable product. Many zinesters choose to release publications with such flaws in the layout and photocopy, and while these features can be understood as characteristics of zine culture's allegiance to the philosophy of amateurism, and a necessary manifestation of the limitations of time, experience, and resources, the decision to circulate publications with these material faults must also be read as making up the expressive features of the zine form. Upon discovering a margin error or toner problem, a zine-maker will always have the choice to fine-tune the page or image in question, to recreate the content so that it is legible and easy to read, even if it does cost a little extra and take more time. Indeed, many zine-makers do this with every issue (see Harris [46] for an alternate interpretation of the diversity of quality in presentation in zines).

Reading these "mistakes" through the concept of "autographics," the decision to release an imperfect, illegible text can be interpreted as the zine-maker explicitly and consciously engaging in a relationship with the reader through multiple modes which include not only the text, but extend to the visual representation (layout) and the material and experiential domain of the photocopied object. By reading the dynamics of narrative and materiality in the perzine, we can come to view the personal zine as a form which lays claim

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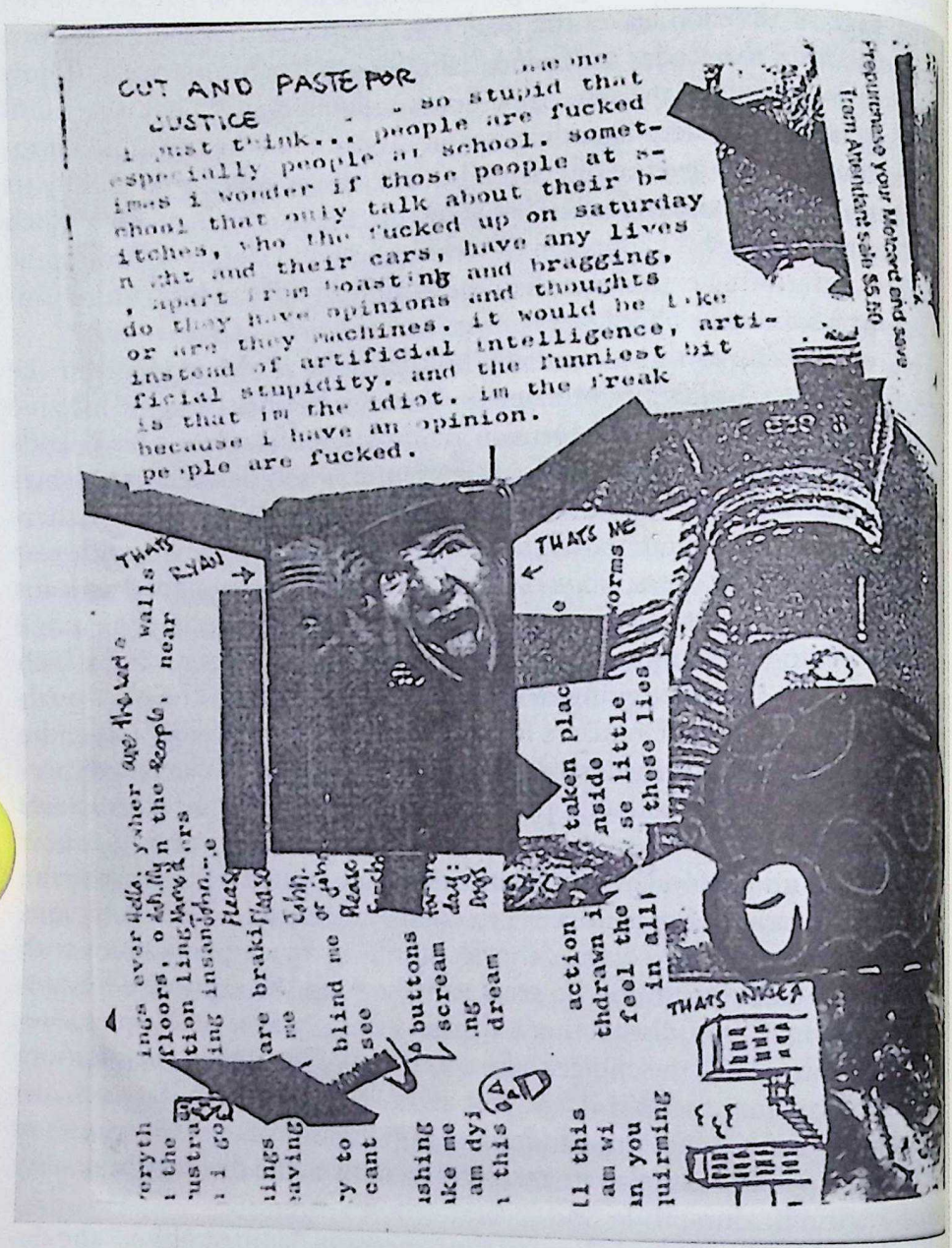


Figure 2. Excerpted from *Arse* by "Demian." Copyright © 2007 and reprinted by courtesy of the author. All rights reserved.

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to but also self-reflexively explores the power of the text-object as a medium for self-representation. Like the diary manuscripts read by Cynthia Huff, perzines employ a "visual rhetoric [which] uses sensory data to complicate and extend spatial and perceptual boundaries beyond the merely written" (518). It is this use of visual rhetoric which makes the zine a unique medium for life writing, as the materiality of the zine object often complicates the relationship between narrative and reader, and explicitly disrupts any assumption that the zine can offer a direct and uncomplicated representation of its subject. Perhaps, then, we can read the text-object as metonym for the project of reading and writing life narrative: one of complicated, partial access, where the limits of representation are continually being encountered and negotiated.

This reading of the materiality of the zine runs counter to approaches to the zine text such as those fostered by Sinor. It is Sinor's suggestion that the eclectic topics and styles of writing found in the personal zine create "a mode of life narrative that most closely resembles the experience of being in the world" (247). However, as I will argue, a more apt characterization would be that as an autographic text, the zine is a mode of life narrative which seeks to most closely resemble the problems associated with trying to represent the experience of being in the world by tacitly intervening in and manipulating the reading experience.

*No More Waiting #2* explores these issues through the manipulation of a specific element of the photocopying process, that of tone, in the presentation of a disjointed narrative concerned with the after-effects of the author being raped by an acquaintance. *No More Waiting #2* appears to be hurriedly put together, with the zine-maker acknowledging on the back cover "this zine was a last minute put together & I nearly gave up forever." The text is laid out in a common style of zine presentation, with printed lines and sentences cut out and pasted over images (see figure 3), where both compete for the readers attention (Sinor 258). This mode of presentation rejects the formal style of paragraphs, placing space and pieces of imagery between the lines of text.

In the layering of text over images, the zine-maker uses the photocopier to incorporate text into background. In this instance, the crude rendering of gradations of tone by the photocopier results in images—particularly what we could assume are original photographic prints—becoming illegible, as the copying process reduces the spectrum of color or grayscale into stark black and white. In *No More Waiting #2*, the visual coarseness of the photocopying process is used as a means of representing the altered experience and perception of the rape survivor.

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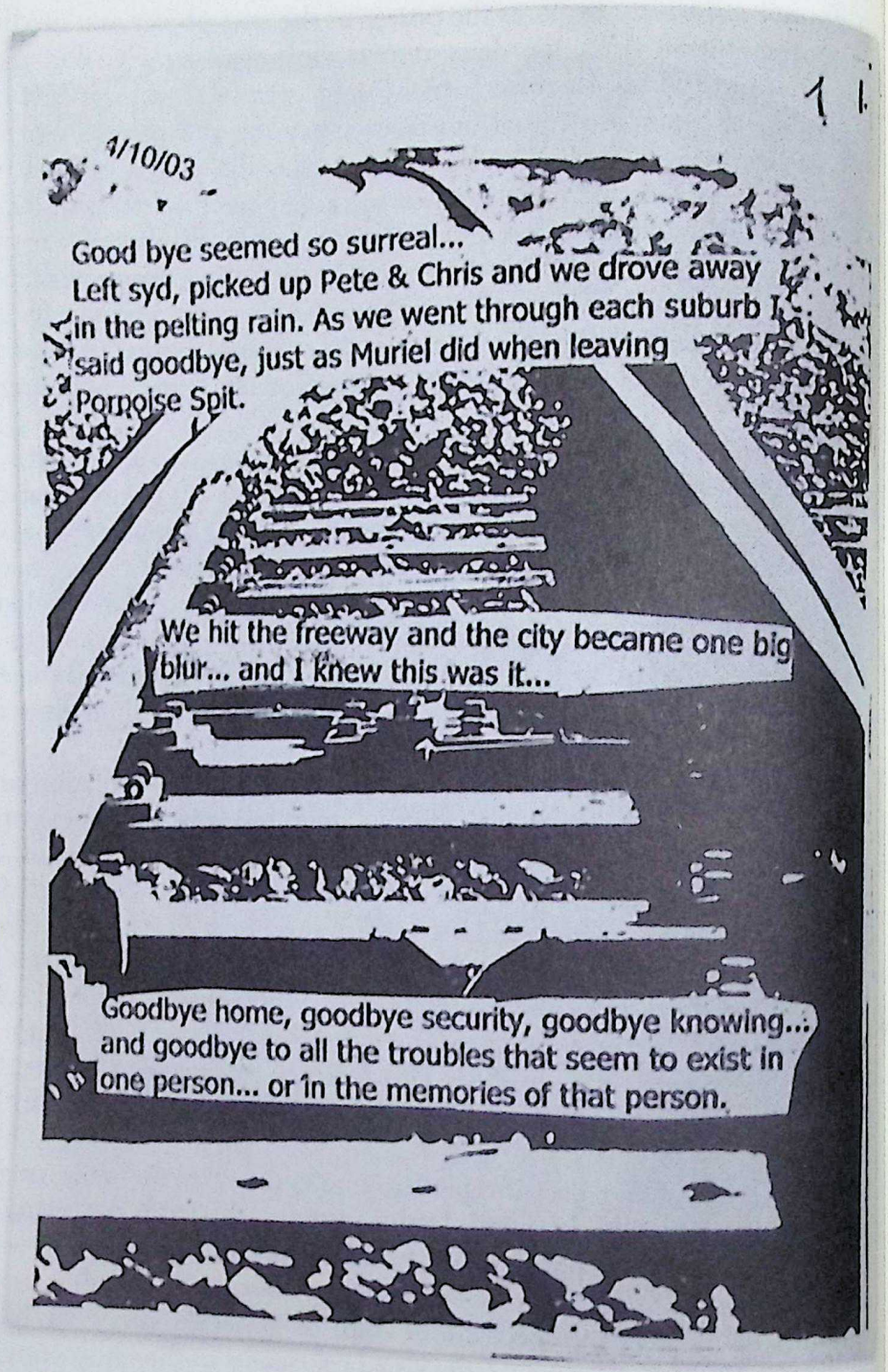


Figure 3. Excerpted from *No More Waiting #2*. Copyright © 2007 and reprinted by courtesy of the author. All rights reserved.

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On this page, the photocopied image presented with the text is almost indecipherable. We can make out a horizon and a ball of light, yet the content of this image is obscured by the photocopying process, which has, through the radical reduction of tone, roughly (re)produced it in contrasting elements of black and white. Accompanied by prose which explains an effect of the rape as being the undermining of the narrator's sense of self-confidence, the indecipherable image registers this uncertainty, as the poor quality photocopying prevents the reader from knowing the subject of the image. The description of uncertainty is amplified by placing the reader in a situation of uncertainty regarding what it is they are looking at on the page. Throughout *No More Waiting #2,* the "miscopying" of images through the poor reproduction of tone informs the narratives of confusion, anxiety, and hope which make up the zine. The presentation of radically altered sight, which struggles with the recognition of detail and depth, offers a representation of the aftermath of rape which extends beyond its description in prose.

In perzines such as *No More Waiting #2,* we see an exploration of the copying process as "inherently flawed, always beg[ging] for ratification" (Schwartz 212). The photocopied zine explicitly forges connections between

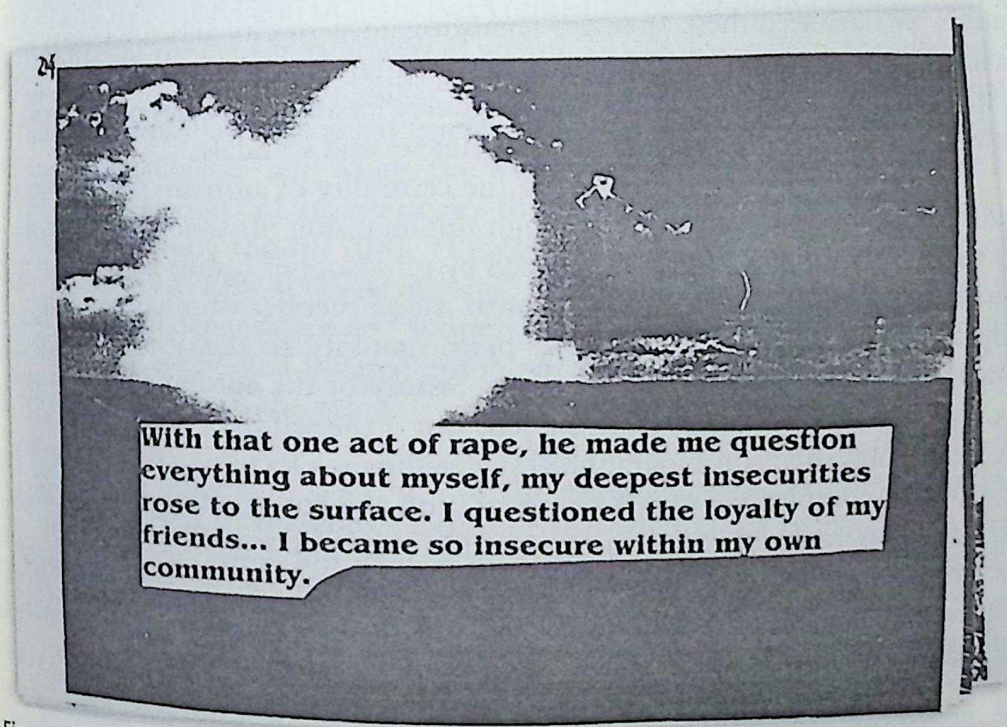


Figure 4. Excerpted from *No More Waiting #2.* Copyright © 2007 and reprinted by courtesy of the author. All rights reserved.

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the complexities of the object to be copied and the complexities of the au biographical project. Like the ambiguous, gestural intimacy of Tracey Emi work, the photocopied autobiographical text-object radically "exploit[s] terms of the real" (Smith and Watson, "Rumpled Bed" 5) blatantly play on anxieties about the veracity of the autobiographical in the tactical use technology which endangers concepts of authenticity and originality. In context of the autobiographical, it is not just "miscopying" which "ra hard questions about identity, security, and integrity" (Schwartz 212), the very employment of the photocopied object as the medium for autob graphical expression.

In thinking about perzines as autographical objects of the photocopi their paradoxical status as limited edition copies becomes an intractable pro lem in any attempt to place them in the context of discussions of what Hi Schwartz has called *The Culture of the Copy*. It is Schwartz's suggestion that relationship between original and copy has become the touchstone of conte porary ethical debate from bioethics (17) to increasingly complex debates garding copyright (245), and that the contemporary cultural dominance of copy requires us to strive to "reconstruct, not abandon, an ideal of authenti in our lives" which "may call us away from the despair of uniqueness towa more companionate lives" (17). In the production and reception of autobi raphy, we have seen these anxieties regarding authenticity and singularity su facing in reworkings of definitions of autobiography as a genre of "writing t self," but also in the continuing challenges critics and advocates of life writi face in accounting for autobiographical hoaxes and scandals.

An important shift in rethinking the centrality of authenticity and ori nality in life writing has come through the inclusion of subjectivity and pe formativity—most famously developed by philosopher Judith Butler—in proaches to life narrative. Sidonie Smith is one theorist who has consisten applied concepts of repetition and performativity to the autobiographi practices of women, asserting that "the history of the autobiographical su ject is a history of recitations of the self. But if the self does not exist prior its recitations, then autobiographical storytelling is a recitation of a recitati (111). The complexities of self-representation and construction in contemp rary autobiography theory, which question the existence of the self prior its narration in life writing, are mirrored in Schwartz's analysis of the pho copier and the copyist, where the relationships between original and cop are defined by process:

> Photocopying, like photography, is copying→as→appropriation. It reproduces all of a sudden, oblivious to the historical steps that gave rise to what lies before it. Photocopying takes, as it were, without homage. Its fealty is not to matter but to

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> light. Like the Victorian "photogram" and the engineering blueprint, photocopying bears a platonic relation to substance. Taking all in all, patently indiscriminate, it demands spotless originals, free of creases, thumb smudges, wisps of hair, any of the embarrassments of bodiliness. Copying↔as↔renactment follows close upon anatomy; copying→as→appropriation surveys empyrean. (229)

In this treatise, Schwartz positions the photocopying process as an appropriative act, the mono-directional arrows of "copying→as→appropriation" articulating the one-sided transportation of data from original to copy, placed in juxtaposition with the multidirectional flow of influence between original and copy in the reenactment epitomized by the culture of the scribe (220–27, see also McLuhan 124–33). The allegiance to light rather than matter in the photocopy brings attention to its penchant for the voluminous, simultaneous production of *whole* documents, both physically and intellectually, as Schwartz indicates that one effect of the invention of the photocopier "was to make it seem that the appropriation of entire text was itself an intellectual assimilation" (234).

In Schwartz's characterization of its processes, "copying→as→appropriation" also resembles the traditional understanding of autobiography as the textual representation of a self, where the autobiography's status as autobiography, and its relationship to reality, is verified by checking the author's name against that of the central character (Lejeune 14). It also reflects the ideological underpinning of autobiography as "self-expressive," which "assumes that self-identity emerges from a psychic interiority, located somewhere 'inside' the narrating subject," and where the writing of the autobiographical text is simply the narration "of an interiority that is somehow ontologically whole, seamless, and 'true'" (Smith 108). This correlative in autobiography may well be summarized as self→into→language, where contemporary theorists have found the same dependence on "spotless originals" and the erasure of bodiliness in linear, individual focused autobiographies which have until recently made up the canon of the genre.

The alternative to this one-way, seemingly unproblematic transference of self to text, or original to copy, is "copying↔as↔renactment," whereby the processes involved in the construction of the original are re-enacted in the production of the copy. For McLuhan and Schwartz, this process is best illustrated in the practices of religious scribes, where the copying of sacred texts was a fundamental component of religious devotion and scholarship (McLuhan 134), and the "validity of the sacraments rested upon the personal holiness of the man administering them" (Schwartz 212). In the autobiographical context, the bi-directional arrows of "copying↔as↔renactment" evoke the self-making processes of autobiographical productions interpreted by some

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strands of contemporary autobiography theory, which seek to understa autobiography as self-making, and the manifestation of productive and pe formative processes (Smith).

It should be noted, however, that Schwartz's characterization of the wh reproduction of texts in the photocopy process is an idealized version of t copy; as any scholar, bureaucrat, or zine-maker who has spent protracte amounts of time in front of the photocopier knows, copying technology a means of (re)production has its own processes and chronologies which a by no means instantaneous. It is this very process that is the focus of refle tion in zine making, and reading the zine object requires us to recognize t photocopier as the medium of choice of zines, and not merely as a tool expression uncritically taken up because of the predominance of cheap a accessible photocopying in the societies where zines are produced. One w to situate zine culture's use of the photocopier as medium is to position it "metacritical," a term deployed by Johanna Drucker in her analysis of artis books, which designates the "self-consciousness and self-reflexivity in any form" that "require a critical language which describes structures and met ods" (161). The metacritical language "articulate[s] critical issues rather th engag[ing] with formal or thematic concerns" (161), and in artists' boo metacritical reflection is brought to the book as form. Drucker argues that

> when a book calls attention to the conceits and conventions by which it normally effaces its identity, then it performs a theoretical operation. In critical parlance, one could say that such work calls attention to its own processes of *enunciation* (the acts of speaking, representing making a work) rather than allowing a work to be enunciated (spoken as if it were naturally there). (original emphasis, 161–62)

As zines are not the only medium that utilize the photocopier, a comparis between zine practices and those found in copyart can assist in the examin tion of how zines reflect on the photocopier, its processes, and its familiar a traditional use as the technology of business and bureaucracy.

Artists' books, copyart, and zines draw on a range of influences whi intersect in a fascination with uniqueness, reproducibility, and the book form. Indeed, while the copyart section of the "The New Media Dictionar published in the journal *Leonardo* does not include any mention of zines, t definition of the term "copy book" offers a clear indication of the crosso between the three modes:

> Copybook—a limited edition of an artist's book produced on a copying machine. Copybooks are often similar to comic books or, at the very least, are distributed in a similar fashion. Copybooks are self-published. (92)

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A fascination with the book form manifests itself in radically different ways in artists' books and zines; artists' books are commonly produced as consumable art objects (that is, art objects for sale) and are therefore less limited by the financial restraints (both philosophical and pragmatic) which restrict zine culture (Zweig 4). Like producers of copyart, zine-makers operate under a "limitation of size demanded . . . by the standard dimensions of the sheet of paper" which can be fed through the photocopier (Mühleck and Brunet-Weinmann 81) which limits the diversity of experiments possible, in comparison with artists' books. All three mediums do maintain, however, a metacritical relationship with the practices of mass production and institutionalized circulation of books and art, and artists' books and zines provoke reflection on the standardization of the book form in contemporary culture.

In zine culture and copyart, the mode of enunciation explored is photocopy, where the copier becomes "a companion bright with surprises . . . capable not only of multiplying what lies upon it," but also of reconfiguring "that which is the object of its projections" (Schwartz 241). In this description of the use of the photocopier by female copy artists, Schwartz in fact suggests that the photocopier possesses the potential for "purifying that which is the object of its projections" (241). However, the use of the concept of purification seems, to me at least, too blatant an attempt to redeem the photocopier from the debasement of "copying→as→appropriation." In linking processes of copying with autobiography, the idea of purification through copying reinstates the primacy and importance of the original and the self, whereas the problematics implied in "appropriation" make it a turn of phrase particularly well suited to the perzine's use of cultural appropriation in collage, and the engagement with the processes of the autobiographical. Appropriation is a fitting description of the processes at work in the perzine, where the object is made up of textual and visual self-representations which find a kind of coherence in their treatment by the photocopying process.

An example of this temporary coherence can be found in the zine *can't live without . . .*, which is a collection of photocopied assemblages of personal objects. Here the zine-maker has placed articles directly onto the photocopier's scanning surface in loose collections. In this assemblage we see a black and white photograph of Melbourne's Flinders Street Station, accompanied by a public transport yearly student pass, a journal with a definition of "art" on its cover, and what appears to be a handmade doll, with visible handstitching and drawn on eyes. Interpreting this collection of objects through the title of the zine, it can be suggested that the zine-maker (identified only by

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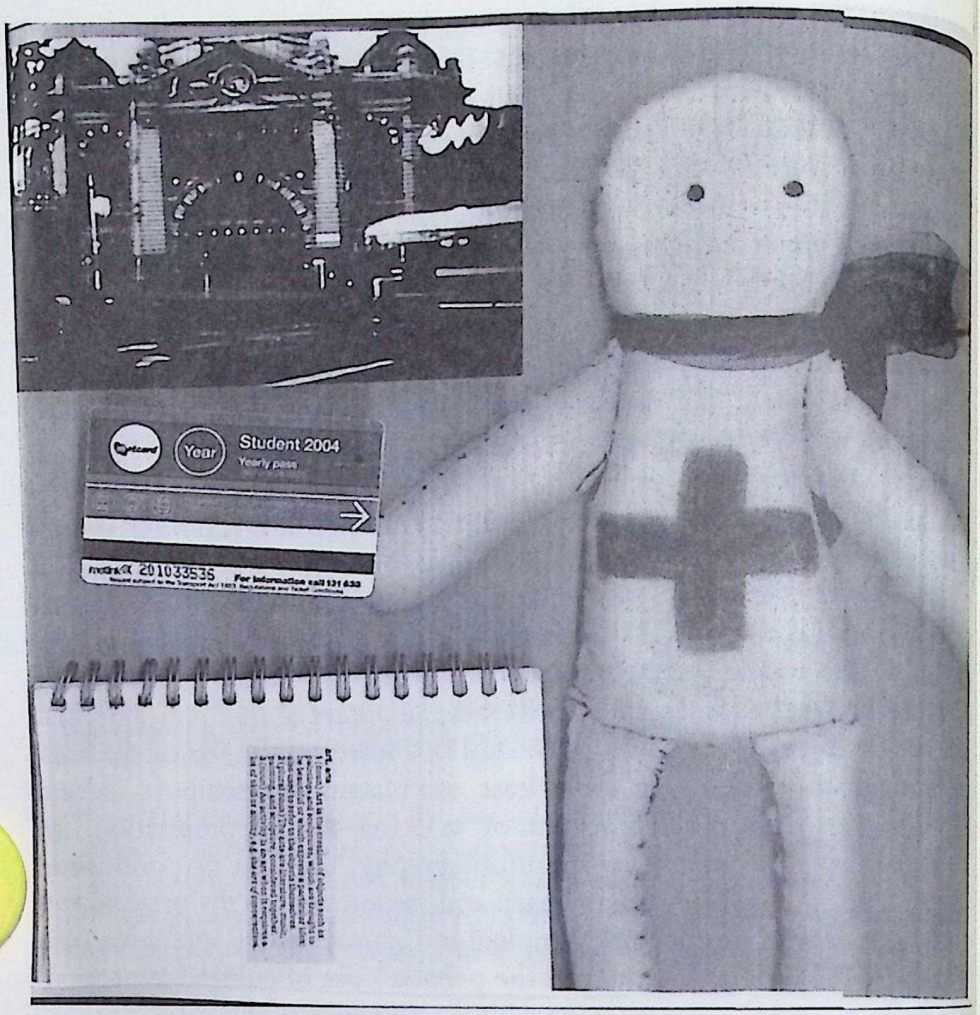


Figure 5. Excerpted from *can't live without . . .* Copyright © 2007 and reprinted by courtesy the author. All rights reserved.

the email address, suziepunk4@hotmail.com) places importance on her abi ity to travel, and the capacity to record expressive acts in her notebook. Wh is particularly interesting about *can't live without . . .* for our purposes is th it is a zine without a master or original. The amorphous placement of the a ticles onto the scanning surface of the photocopier forms the temporary pr sentation of a collection which has no formal existence beyond the mome of being copied. The reproduction of the articles in high definition black an white (which is inevitably partly degraded in the reproduction here) testifi to their direct contact with the photocopier, as does the flattening of the do presenting qualities which are unique to the direct photocopying of objec An impression of spontaneity in this zine is facilitated by the responsiven

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of the photocopier as medium: the possibility of instantaneous autographic documentation is grasped and celebrated as a unique characteristic of the photocopier as expressive and creative medium (see Schwartz 241).

In the application of the photocopier in zine culture, the original (the master copy of the zine) is not the primary document, if indeed it exists at all, as is the case with *can't live without* . . . . Rather, it is the practice of bringing together elements which find their ephemeral and temporary coherence as autobiographical text in the copies themselves that defines the use of the photocopier as expressive medium by zine-makers. The zine is a work of art of the age of mechanical reproduction, and is like the photograph, of which Walter Benjamin observes "to ask for the 'authentic' print makes no sense" (218). As a product of the photocopier, the zine is definitively a multiple which, when used for life narrative purposes, consciously raises fascinating questions for the reader through the manipulation of narrative, image, and materiality.

My use of the term "text-object" here has attempted to signal how the zine is a medium that explicitly engages the reader in an embodied experience of reading, which often takes the form of interventions into the legibility of the narrative. In thinking through how personal zines deploy photocopying technology along with specific modes of textuality, I hope to have indicated how the reading strategy of autographics can be used to unpack handmade autobiographical texts such as zines.

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# THE ENDURANCE OF ASH: MELANCHOLIA AND THE PERSISTANCE OF THE MATERIAL IN CHARLOTTE SALOMON'S *LEBEN? ODER THEATER?*

CAROLYN F. AUSTIN

On the third day of my research at the Joods Historisch Museum in Amsterdam, which houses Charlotte Salomon's *Leben? oder Theater?*, I pulled out the third gouache of the Prelude and discovered a hair which I took (and still take, though I certainly have no hard evidence for it) to be Salomon's. It was dark blonde, somewhat wavy, embedded in the thick paint depicting a column of marching soldiers in the upper left hand corner. I felt the same sadness, the same longing, and the same almost surreptitious joy I had felt a few years earlier upon finding a pair of my grandmother's gloves, still bearing her smell, in one of my coat pockets the year after she had died. Here was my inheritance from Salomon—more intimate, like my grandmother's gloves, for being more mundane, apparently overlooked by previous researchers. I had found a trace of Salomon, a material, bodily remnant; only my concern for the condition of the gouache prevented me from tugging that hair out of the paint and pocketing it, making it a very private relic, literalizing my sense of identification with her and, I am somewhat ashamed to admit, my sense of possession of her, in a way that held (and still holds) a secret appeal.

That moment has become emblematic for me of what fascinates me—and, I would argue, so many other of Salomon's devotees—about Salomon's work: in one way or another, I always return to the materiality of *Leben? oder Theater?*, or perhaps more properly, to the ways in which Salomon insists that signification is not transparent or independent of materiality, that the sounds and shapes of words, the weight of paint, the not-quite-smooth blending of colors, the heavy outlines that don't quite match the body attest to the simultaneous inseparability and incommensurability of materiality and signification. Salomon not only combines verbal and visual media in *Leben? oder Theater?* in ways that give the lie to Lessing's distinction between the two;

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she also points out what aesthetic philosophy has tried so hard not to see: a much as signification distances us from the real, offering the compensatio of signification for a world that is lost to us, it also returns that world to us i the very shapes and sounds of signification.

## I

### *". . . etwas ganz verrückt Besonderes"*

Anyone who attempts to write on *Leben? oder Theater?* must admit at the be ginning that our generic vocabulary is inadequate, as any attempt to categoriz Salomon's work is stymied by its radical mixing of media. We simply do no have any terms for this narrative work of art, a series of nearly eight hundre numbered and ordered gouaches—like pages of a book—with textual and mu sical annotations, sometimes in the gouaches themselves, and sometimes o tracing paper overlays. Clearly neither traditional artistic nor literary gener terms can adequately describe Salomon's work. To call *Leben? oder Theater?* a illuminated manuscript, for example, gives far too much weight to the text, al lowing relegating the visual to the role of decoration or illustration. Borrowin from popular culture and calling *Leben? oder Theater?* a graphic novel may b more accurate, as it catches the commingling of verbal and visual media. Bu this term, too, seems inadequate, as Salomon's work differs so radically fro comic aesthetics: most notably, *Leben? oder Theater?* is not meant for mass pro duction. It's difficult, in fact, to imagine what sort of audience—if any—Sal mon may have had in mind for this work, or how a German Jewish refugee i the South of France in 1942 could have hoped for any showing of this projec which Salomon herself admits is "etwas ganz verrückt Besonderes" ("something mad and unusual") (777).[1] Salomon, too, seems to have been puzzled as to wha to call this work, and borrows the word "Singespiel"—literally a song-play, i self a strange generic admixture of spoken and sung ensemble performance incorporating both opera (the nineteenth century's preeminent example of th mixing of verbal, musical, and visual media) and theater. The Singespiel wa already suspect before Salomon put it to use precisely because of its generic im purity and its tendency towards "low" comedy. To call this work a Singespiel then, immediately foregrounds a refusal of aesthetic philosophers' structures and recognizes *Leben? oder Theater?*'s radical commingling of media, its joy i generic impurity, its refusal of tragedy.

*Leben? oder Theater?* also refuses to settle firmly into any literary genre particularly into any clear-cut distinction between fiction and autobiography Autobiography in and of itself is an extremely difficult genre of writing to clas sify. Even the most traditional narrative autobiographies slide across genera lines. Susan Groag Bell and Marilyn Yalom, in their introduction to *Revealin*

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*Lives: Autobiography, Biography, and Gender*, claim that most autobiography "is revealed to be an amalgamation of autobiography and/or biography and/or fiction and/or chronicle, thus defying generic classification" (5). They echo Paul de Man's claim in "Autobiography as De-facement" that "Empirically as well as theoretically, autobiography lends itself poorly to generic definition; each specific instance seems to be an exception to the norm" (920).

Salomon's work, however, further complicates this generic debate not only through its radical mixing of verbal and visual media, but by presenting itself not strictly as an autobiography, but as a *roman à clef*, a generic category that, with its equal claims to autobiographical truth (if there is such a thing) and literary license, always seems to demand to be read as something other than what it is. Its truth is fictional, but this fiction is really true. Like Charlotte Salomon, the central figure of *Leben? oder Theater?* grows up in Berlin between the two world wars; loses six members of her maternal family to suicide; adores her step-mother, an opera singer; loves her step-mother's voice teacher, a self-styled Svengali; studies painting and drawing at the Berlin Kunstakadamie; flees Berlin for the south of France in the face of rising anti-Semitism; and finally decides to tell her life story. And yet Salomon chooses to shift her characters' names: Charlotte Salomon becomes Charlotte Kann, for example; Paula Salomon-Lindberg—Charlotte's step-mother—becomes Paulinka Bimbam; Paula's voice teacher Alfred Wolfsohn becomes Amadeus Daberlohn, etc.

We both must and cannot read Charlotte Kann as a representation of Charlotte Salomon. *Leben? oder Theater?* does not provide us with what Philippe Lejeune calls the autobiographical pact: because the author's proper name is absent from the text, we have no guarantee of its historical authenticity. In fact, the association of this text with Charlotte Salomon is something of a creation of the editors of various editions. Both the German and the English 1981 editions insist on calling this work "autobiographical," and credit the work to Salomon on their title pages: the German reads "Charlotte Salomon" and then on the next line "*Leben oder Theater?: Ein autobiographisches Singespiel in 769 Bildern,*" while the English edition reads "*Charlotte: Life or Theater?: An Autobiographical Play by Charlotte Salomon.*" But Salomon's own cover page reads "Leben? oder Theater? Ein Singespiel" and is marked only by her intertwined initials, CS.[2] Salomon's last name in fact never appears in *Leben? oder Theater?* itself, but only in the editorial material surrounding that work. And yet the homophony between Charlotte Salomon and Charlotte Kann seems to promise at least a kind of referentiality, if not transparency, between *Leben? oder Theater?* and Salomon's lived experience. One might recall the lingerie advertisement slogan from the Seventies and Eighties: "Behind every Olga, there really is an Olga." Olga's first name served as a guarantee not just of the fit of one's bra but of an author at whatever remove. Moreover,

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Olga's photograph on the price tag promised that Olga did indeed exist, mu as Salomon's self-portrait on the dust jacket of the 1982 German and Engli language editions seems to attest to the existence of the original, a referentia between images of Charlotte Kann and Salomon herself (Fig. One).[3]

However, Salomon's first narrative painting disrupts any easy sense referentiality between Charlotte and the author, between image and origin not to mention any simple relation between text and image [Fig. Two]. Sal mon places her text on a tracing paper overlay:

> AN EINEM NOVEMBERTAGE
> VERLEISS CHARLOTTE KNARRE
> DAS ELTERLICHE HAUS
> UND STURZTE SICH INS
> WASSER
>
> [On a November day, Charlotte Knarre left her parents' house and threw herself in the water]. (7)

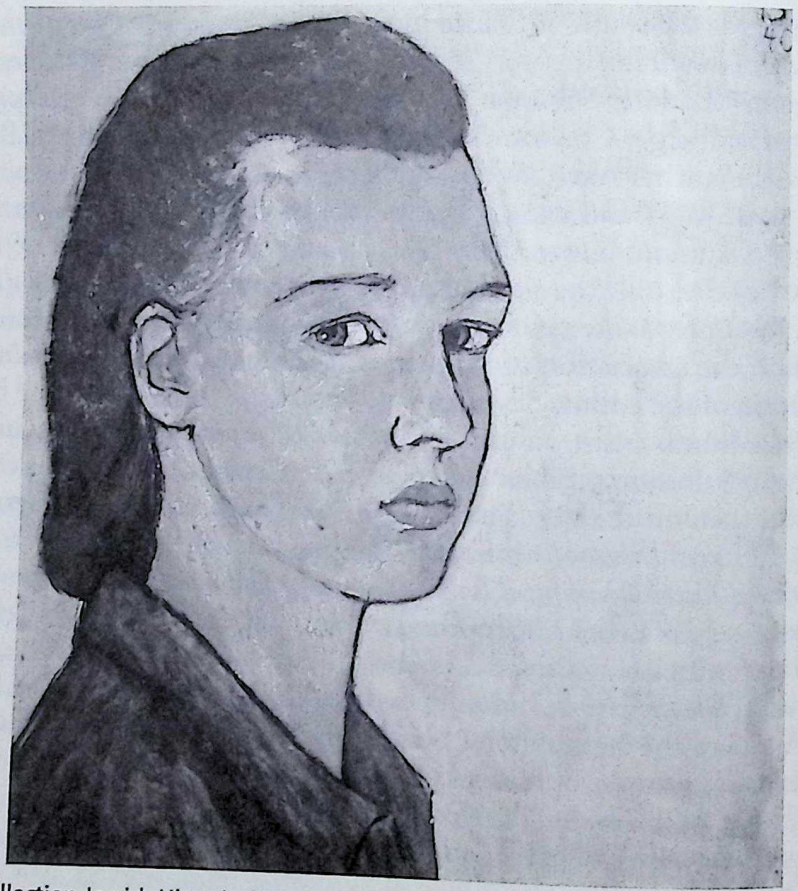

Figure 1. Collection Jewish Historical Museum, Amsterdam. Copyright © Charlotte Salomon Foundation. Used by permission. All rights reserved.

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She paints the letters in blue, red, and yellow gouache—what Salomon ca her "dreifarbe" (three-colored) line—sometimes in pure primaries, sometim in muddy meldings of the three. It is a narrative stark in both its medium an its message. But beneath this almost clinical sentence, one finds a discu sive—in its original sense of errant and wandering, as well as the more mo ern sense of narrative—painting. This gouache may give us the same begi ning and endpoint as the overlay's narrative: in the upper left corner a figu of a woman descends a set of stairs, and in the lower left corner a series o figures blend into the muddy blue-black one takes to be water. But betwe these points a series of figures wander in and out of the painting, sometim gesticulating wildly and sometimes clutching themselves as if to contain wh will soon be dispersed. This painting belies the ease with which its overl tells its story. The moment of death is none too easy to determine: these fi ures' path leaves the painting twice before its final dissolution into the indi water, requiring us to fill in the gaps in its progress. On their final return t the gouache, four of the figures seem to be swimming, almost as if they we doing the breast stroke. Only when the series of figures rights itself, and the blends into the indigo at the bottom of the gouache, does one realize that on has misread the earlier figures: *this* is the water Charlotte Knarre throws her self into; *that* was the street she walked along from her parents' house to th site of her death.

Salomon and her readers rely here on a convention as old as medieva manuscripts and as new as storyboards: we take the colors around these fi ures to be a landscape and each of these figures to be Charlotte Knarre at di ferent times and places in her trajectory. But at the same time she emplo this convention, Salomon puts it into question. Very little about these figure insists on their identity with each other: color, size, outline, and facial fea tures vary from one figure to another. Little holds these figures together oth er than the overlay's reference to Charlotte Knarre and the visual path the follow—itself interpolated by the reader when it passes beyond the gouach Unlike the photograph of Olga or the book-jacket portrait of Salomon, thes multiple figurations of Charlotte Knarre do little to assure us of a referenti one-to-one relationship between representation and original.

One might ask, too, if the name "Charlotte Knarre" is of any help i solidifying the identity of these figures. Our understanding that the over lay's text and the gouache itself have the same subject is dependent on a longstanding convention, the sort of thing that dictates that the plaque t the left of a painting which reads "Washington Crossing the Delaware" i indeed descriptive of the painting, and names the figures represented in th painting. Even if we accept this convention to be at work here, however

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our understanding of whom this figure represents is less than easy. Charlotte Knarre can of course be read as a simple fictionalizing of Charlotte Grunwald, Charlotte Salomon's aunt who did, indeed, commit suicide at the age of eighteen in 1913. But new readers to this text, who have perhaps only glanced at the cast of characters on a preceding page, could well be intensely confused: does this work begin with some strange literalization of the death of the author? Our confusion can only be increased by the next gouache, which reports that "Charlotte sucht Tod in Shlachtensee!" ["Charlotte seeks death in the Schlachtensee!"] (8). Salomon deliberately drops the patronym and underlines the first name she shares with her aunt and their fictionalized representations. This name serves as no guarantee of some single truth behind this representation: behind every Charlotte, there is a proliferation of Charlottes, none of which *must* be Charlotte Salomon herself.

To call *Leben? oder Theater?* a *roman à clef* points precisely to the ways in which this work both promises referentiality to historical personages and events, and puts that referentiality radically into question, producing the same whirligig "between a reading of the [work] as fiction and a reading of the same [work] as autobiography" that Gérard Genette notes in the case of Proust (50). Salomon's work refuses to give us transparent access to her life, and yet at the same time it also refuses to give us the respite of declaring *Leben? oder Theater?* a pure play of signifiers. Rather, it demands of us a much more complex method of reading, one that lives in that whirligig of truth and fiction rather than trying to resolve it. The play of signification that Salomon engages in in *Leben? oder Theater?*—the play of names and pseudonyms, the convergences and fissures between word and image, and in words themselves and images themselves—doesn't so much attest to some depressive despair that truth is banished as soon as one sets about representing the truth, as to an aesthetic triumph, where those very fissures in representation's truth-value point to truth itself.

## II

### *"Und wen er der Tod war, dann war ja alles gut . . ."*

This fascination with the disruption of meaning and the promise of something beyond meaning is intimately connected with melancholia. *Leben? oder Theater?* is thematically preoccupied with depression and suicide. Salomon herself inherited a disposition towards suicide from her mother's family, six members of which—her mother, aunt, grandmother, great-grandmother, uncle, and a cousin—took their lives before Salomon began working on *Leben? oder Theater?*. Charlotte Kann shares this history: *Leben? oder Theater?*

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narrates her grief at leaving her father, step-mother, and lover in Berlin in the face of Nazi aggression against Jews, her sense of displacement in her maternal grandparents' home in the south of France, her anguish at her grandmother's attempted and then successful suicide, and her horror to discover her family history, which her grandfather rather brutally reveals to her after her grandmother's attempt to kill herself. Told of this long history of self-murder, Charlotte says bewilderedly, "Ich dachte immer meine Mutter hatte Grippe und starb an Grippe" ["I always thought my mother had flu and died of flu"] (713).

*Leben? oder Theater?* could then be read as an effort to see through the false family history that Charlotte has been told, and to reclaim a true family history. But such a claim is hard to reconcile with a work that plays with truth value: what does it mean to write a "true family history" in which everyone masquerades under a false name? Rather, *Leben? oder Theater?* doesn't work so much to conquer meaninglessness as to inhabit it, to turn the frighteningly arbitrary relation of signifier to signified to thing into a source of pleasure rather than of pain. Certain strands of psychoanalysis provide illumination here: Julia Kristeva, in *Black Sun,* notes the melancholic's distrust of words exhibited in either a slide into silence in the melancholic's slow speech punctured by great gaps of inarticulateness, or a constant chatter that flits from phoneme to phoneme without any seeming motivation of meaning. On the one hand, such symptoms imply great despair. Either grief cannot be articulated, or articulation means nothing; in either case the melancholic's great sadness remains outside the realm of the symbolic. At its worst, total despair in the symbolic's ability to compensate for an unutterable loss can lead to death or catatonia, which is hardly distinguishable from death for the speaking subject. On the other hand, such exclusion from the symbolic can oddly guarantee the continued existence of the Thing the melancholic grieves for. The symbolic is compensatory, a language given to us in place of the Thing we lack. But what cannot be named within the symbolic may well be preserved outside of the symbolic, and the melancholic's refusal of speech may be an attestation of its continued existence. Melancholia sometimes finds joy at the center of despair, a tenuous affirmation of the persistence of the real where language fails us.

Judith Butler's "The Lesbian Phallus and the Morphological Imaginary" explores these melancholic preservative powers. Butler builds on Freud's observations that the ego is a product of prohibited loves, and that it is "first and foremost a bodily ego" (20)—that is, "the ego is ultimately derived from bodily sensations, chiefly from those springing from the surface of the body. It may thus be regarded as a mental projection of the surface of the body" (2

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n. 16). Our bodies are delineated and imagined, then, through a melancholic process. Without melancholic internalization of prohibited and lost loves, Butler asserts, there would be no "'ideas' of the body without which there could be no ego, no temporary centering of experience" (64). Our sense of ourselves, even of our bodily morphology, is dependent upon a melancholic process of introjection: we wear lost loves not just on our sleeves, but in our psyches and the forms of our bodies. Melancholic introjection doesn't disrupt the formation of the subject; rather it guarantees entry into subjectivity, albeit temporary and contingent.

Butler also argues that melancholia is at work in language as well. She points out that most theories of language have posited a materiality "outside of language, where that materiality is considered ontologically distinct from language" (68). Certain heavy-handed psychoanalytic notions of language seem to follow this pattern: Abraham and Torok, for example, argue that language must be purely compensatory and symbolic, arising in the absence of the maternal, and to fill that gap with something material undermines the possibility of entering into language. Thus, language must be immaterial. But Butler maintains that

> language and materiality are not opposed. . . . [T]he process of signification is always material; signs work *by appearing* (visibly, aurally), and appearing through material means, although what appears only signifies by virtue of those non-phenomenal relations; i.e., relations of differentiation, that tacitly structure and propel signification itself. Relations, even the notion of différance, institute and require relata, terms, phenomenal signifiers. . . . The materiality of the signifier will signify only to the extent that it is impure, contaminated by the ideality of differentiating relations, the tacit structurings of a linguistic context that is illimitable in principle. Conversely, the signifier will work to the extent that it is also contaminated constitutively by the very materiality that the ideality of sense purports to overcome. (68)

Classical Lacanian psychoanalysis maintains that language is only language to the extent that it is immaterial. When language begins to function materially—for example, when its sound overwhelms its sense—it ceases to be language. And yet language is material: it not only offers some symbolic compensation for loss, but it in fact fills the mouth with sound, with the sensation of lips and tongue and breath and vibrating vocal cords. Much as the ego takes on the characteristics of a prohibited love, language carries within itself the materiality it is supposed to banish. As Butler points out, language "both performs and defends against the separation [between signification and the real] that it figures" (70). At the same time that it demands symbolic differentiation,

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it delivers the materiality of spoken or heard phonemes, seen shapes; it delivers the real supposedly banished by signification itself.

Julia Kristeva claims that this is precisely what the melancholic recognizes: language is constantly diverted from pure meaning by its own materiality—the sounds and shapes of words, black ink on a white page. In depressive moments, such intrusions of the material into meaning are devastating. Words and images become meaningless to the melancholic, frighteningly arbitrary in their relation to the thing they supposedly name or the affect they supposedly translate. The vast gap between signifier and signified, the structures of *différance* that govern language's meaningfulness, all become devastating reminders of thanototic disjunction and disruption. But the melancholic is also in possession of a truth: to recognize the arbitrariness of signification is potentially also to recover the Thingness of language, to discover that language might not just compensate for the lost Thing, but might carry the Thing within its shapes and sounds. In some cases, the melancholic is capable of re-eroticizing the site of meaninglessness, of looking at the gaps in language not as thanatotic moments of disjunction but as erotic moments of connection to the Thing supposedly lost. Meaning—a connection between signifier and signified, a sense that affect is in fact communicable—becomes possible again. Language can be restored to the service of Eros precisely in the moments where it seems most in the service of Thanatos, the result being a new, sometimes unsteady, entrance into the realm of the symbolic, a state in which the subject is very much aware of the disjunction at its center. As Kristeva writes, "The imaginative capability of Western man . . . is the ability to transfer meaning to the very place where it was lost in death and/or nonmeaning . . . It affirms the almightiness of temporary subjectivity—the one that knows enough to speak until death comes" (103).

Kristeva proposes a kind of melancholic subject—no longer truly melancholic, caught up in a thanatotic disjunction, but never unaware of that disjunction that ushered it into language. As she writes of her own theorizing: "For those of us who are racked by melancholia, writing about it would have meaning only if writing sprang out of that very melancholia" (3). Certain currents in Western art and philosophy are constantly working out their debt to melancholia, transforming the meaninglessness experienced in melancholia into a site of meaning. Psychoanalysis, which attempts to strengthen the subject's cognitive abilities to name his or her sadness, could well learn from such aesthetic efforts, which provide "sublimatory solutions to our crises" and possess "a real and imaginary effectiveness that comes closer to catharsis than elaboration" (24–25). Psychoanalysis might attempt to re-anchor these arbitrary signifiers under the law of the father, providing some guarantee no

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so much of their relation to some thing itself, but at least of their comprehensibility, their ability to relate meaning and affect to an interlocutor. Artistic effort, however, Kristeva argues, attempts to locate meaning in the very meaninglessness of arbitrary signification: if words mean nothing, that nothing points us to the Thing itself that lives beyond language, or in language's interstices. Melancholic art has a perverse faith in language's ability not so much to compensate for an unutterable loss, but to return the lost object in those very spaces of unutterability, those very moments where language fails to cohere, to cover, to compensate. Art can

> secure for the artist and the connoisseur a sublimatory hold over the lost Thing. First by means of prosody, the language beyond language that inserts into the sign the rhythm and alliterations of semiotic processes. Also by means of the polyvalence of sign and symbol, which unsettles naming and, by building up a plurality of connotations around the sign, affords the subject a chance to imagine the nonmeaning, or the true meaning of the Thing. (97)

Charlotte's amateur therapy for her grandmother, undertaken between Mrs. Knarre's first and second (unfortunately successful) suicide attempts, relies explicitly on art's ability to restore meaning in a crisis of meaninglessness. Though many of Charlotte's efforts betray the anxiety of an isolated teenager, terrified by her grandmother's alternately violent and self-destructive nightly rages and her grandfather's nonchalance, she consistently attempts to interest her grandmother in both artistic connoisseurship and production. She recites or sings the "Ode to Joy" to her grandmother (whether she is quoting Schiller's poem or singing the chorus of Beethoven's Ninth is unclear), shows her grandmother her own paintings, and invites her to view the landscape of the south of France with the eye of an aesthete. Moreover, she suggests that her grandmother become a poet. Charlotte proposes to her: "anstatt dir auf solche grauenvolle Weise das Leben zu nehmen—verwendest du dieselbe Kraft und beschreibst dein eigenes Leben" ["instead of taking your own life in such a horrible way—why don't you make use of the same powers to describe your life?"] (722–23). Mrs. Knarre does in fact undertake an autobiography, but the therapy is unsuccessful. Mrs. Knarre's daytime efforts at recollection bring on horrible nighttime ravings, confusing her mother and her two daughters, all suicides, calling for them to save either Charlotte or herself, or alternately imaging herself a murderer, perhaps an infanticide. Salomon's image reflects this confusion [Fig. 3]: Mrs. Knarre's and Charlotte's bodies share an outline, and are painted in a swath of color that encompasses and overlaps them both. And the painted text, quoting Mrs. Knarre, reflects the confusion of her ravings. Four sentences—

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> •UND MEIN ARMES KIND IM TEICH SIEH OB DU DEIN KIND NOCH RETTEN KANNST [And my poor child in the pond, see if you can't save your child.]
> •ACH ES IST ZUR SPÄT [Oh, it's too late!]
> •ICH ERWÜRGETE SIE BEIDE [I strangled them both.]
> •DA SITZT MEINE MUTTER AUF EINEM STEIN UND WACKELT MIT DEM KOPFE [There's my mother sitting on a rock, wagging her head.] (732)

—criss-cross each other without punctuation or any clear order. Mrs. Knar remains fixated in this moment of disjunction, perhaps because Charlotte can this point only imagine *replacing* this painful dissolution with joy (her respon to her grandmother is "Hast du denn ganz vergessen, alles, was ich dir von d Sonne erzählte?" [Have you forgotten everything I told you about the sun (735). She is not yet ready to plumb that pain for the jouissance at its core.

Charlotte's own efforts at art therapy are more successful than M Knarre's—that is, they preserve their author's life rather than hastening su cide—perhaps because she manages to put death and disjunction at their ce ter, to make sites of meaninglessness the locus of meaning. Salomon in fa quite literally re-eroticizes death itself, as Kristeva suggests the melancho must do to survive. In the depth of depression, Charlotte remembers showi Daberlohn—her former lover in Berlin, a self-styled Svengali, Lothario, an Socrates, undoubtedly a charlatan, but still a major influence on Charlotte- an earlier painting of hers titled "Death and the Maiden":

> Und plötzlich wußte sie zwei Dinge. Erstens, das der Daberlohsche Blick zu sagen schien: Der Tod und das Mädchen, das sind wir beide, und zweitens, das sie ihn immer noch genauso liebte wie vorher.—Und wenn er der Tod war, dann war ja alles gut, dann brauchte sie sich nicht wie ihre Vorfahren umzubringen, denn nach seiner Methode könnte man ja auferstehen, sollte ja sogar, um das Leben noch mehr zu lieben, einmal gestorben sein.
>
> [And suddenly she knew two things. First, that Daberlohn's eyes seemed to say: 'Death and the Maiden, that's the two of us'; and second, that she still loved him as much as ever. And if he was Death, then everything was all right, then she did not have to kill herself like her ancestors, for according to his method one can be resurrected—in fact, in order to love life still more, one should once have died.] (780–81)

Charlotte eroticizes death in her identification of Death with her lover: s saves herself by engaging with death, and finds Eros at its center, maki death her lover. Death ceases to be thanatotic and becomes erotic.

Perhaps *Leben? oder Theater?* succeeds where Mrs. Knarre's autobiograp does not precisely because of its narrative complexity, its head-on engageme

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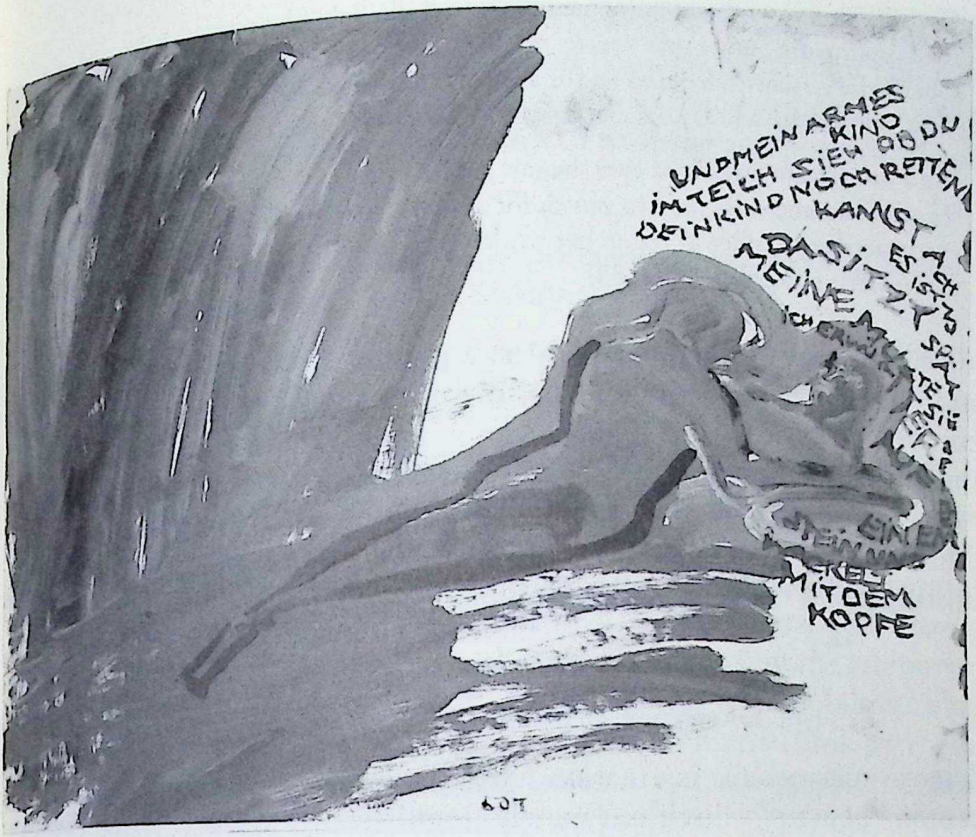


Figure 3. Collection Jewish Historical Museum, Amsterdam. Copyright © Charlotte Salomon Foundation. Used by permission. All rights reserved.

with the disjunction of meaning that marks Mrs. Knarre's delirium. The disruption of identity in the first narrative painting, where "Charlotte" could so easily name so many Charlottes, can in many ways only be distinguished from Mrs. Knarre's delirious confusion of all the female suicides in her family by Salomon's *intentional* courting of confusion, mixing of identities, and flirtation with the scene of her own death. As Kristeva would predict, it is precisely this engagement with the disjunction of meaning that makes *Leben? oder Theater?* healing. The narrative voice explicitly posits the creation of *Leben? oder Theater?* as a counterpoint to suicide that works because of its violations of generic boundaries and autobiographical truth, claiming that Charlotte "sah sich vor die Frage gestellt, sich das Leben zu nehmen oder etwas ganz verrückt Besonderes zu unternehmen" ["And she found herself facing the question of whether to take her own life or to undertake something mad and unusual"][4] (777). That mad project is the creation of *Leben? oder Theater?* itself, a project Salomon figures as an underworld journey[5]:

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> Und sie sah mit wachgeträumenten Augen all die Schönheit um sich her, sah das Meer, spürte die Sonne und wußte: sie mußte für eine Zeit von der menschlichen Oberfläche verschwinden und da für all Opfer bringen—um sich aus der Tiefe ihre Welt neu zu schaffen. Und dabei enstand: Das Leben oder das Theater???
>
> [And with dream-awakened eyes she saw all the beauty around her, saw the sea, felt the sun, and knew: she had to vanish for a while from the human plane and make every sacrifice in order to create her world anew out of the depths. And from that came: Life or Theater?] (782–83)

Unlike her attempts to re-engage Mrs. Knarre with the beauties of the livi world, Charlotte's efforts to save her own life involve a complicated engag ment with pain, loss, and grief. Salomon's complex narrative strategy—th sometimes discomforting slide between truth and fiction implied in the t terms of *Leben? oder Theater?*'s title—turns moments of linguistic disjunctio on their heads, putting them in the service of Eros, of connection to the thi that still lives in the gaps of signification.

## III

### *". . . in der eigenen dichterischen Form an sich vorüberziehen"*

Salomon's melancholic fascination with disruption in the smooth surface meaning doesn't play itself out merely linguistically, however. Even theori like Kristeva, who often makes visual works of art her object of inquiry her exploration of melancholia,[6] seem stuck in the language of language (a one might make the same accusation about the previous section of this essa That is, the business of signification is treated as a linguistic affair, a matt of words rather than as a matter of signification across media. Theoretic treatments of signification often deal with visual signification as some so of special case to which the status of language can temporarily be grante Salomon, however, is a better theorist in this regard for being an artis *Leben? oder Theater?*'s radical mixing of media insists on the materiality the painted word. In an extension of Butler's exploration of linguistic sig fication, Salomon's work reminds us that both linguistic and painted sig fiers can only signify through the intermixing of materiality and the ideal of differentiation. Words and images, in Salomon's use of them, constant point to disjunction—between words and images, within and between i ages, among words—and thus provide a space in which to trace the outlin of the not-quite-lost Thing. But there are ways in which the very materiali of these words and images reminds us that words and images *are* things, th their very materiality both resists signification and makes signification po sible. Words and images are still freighted with the material that significati presumably banishes.

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Salomon's play with the materiality of signification depends heavily on—but also challenges—an assumed connection between visual signs and materiality, one that has a long-standing history in aesthetic criticism. Lessing's distinction between the appropriate realms of painting and poetry articulates this relation:

> Objects or part of objects which exist in space are called bodies. Accordingly, bodies with their visible properties are the true subjects of painting.
>
> Objects or part of objects which follow on another are called actions. Accordingly, actions are the true subjects of poetry. (78)

Lessing aligned poetry and painting with long-standing and exclusionary polarities between matter and action, bodies and thoughts, nature and spirit.[7] The implied linkage between visual representation and materiality authorizes the denigration of both: not surprisingly, visual arts in this schema are primitive, tied too closely to the natural world to give form to abstraction. Lessing's inheritors will insist that only the verbal, precisely because of the arbitrary relationship between signifier and signified, can represent the sublime.[8] Hegel will maintain that painting is only the first rung in man's climb away from the material towards poetry, which acts without material mediation, unfettered by "externally sensuous material; instead it launches out exclusively in the inner space and inner time of ideas and emotions" (89).[9] Kristeva's efforts to treat painting as capable of working out the complex play of plenitude and lack in melancholic art in many ways suffer the weight of this history. Her difficulties in describing signification outside of the terms of language are perhaps the result of an aesthetic history that has worked to exclude the visual arts from the privileged sphere of linguistic signification.

This denigration and exclusion of the visual from that realm of privilege, however, is perhaps necessary because of the very connection these theorists have created and exploited between the visual and the material. Recognizing that language's domain of signification might overlap and interlace with the visual's would involve recognizing that language, like visual representation, has a phenomenal, material element. Those who would claim that poetry transcends the sensuous would have to admit its materiality—its appearance on the page or the sound waves of a reading, its rhythms, meters, and alliterations that depend not on the sense of a word but a material intervention of that word in the world of meaning. Banishing the material from the realm of language by making it exclusively the purview of the visual leaves language with the gratifying delusion of existing purely in the realm of the symbolic, without ties to bodies, matter, or even death.

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Salomon's combination of visual and verbal media, then, is a radical challenge to Gotthold Lessing and his inheritors. Their mere combination upsets the separate spheres that much of aesthetic criticism has attempted to enforce on verbal and visual media; painting words and creating a series of narrative images asserts that words have a material existence and that painted images have a claim on the realms of action, thought, emotion. However, Salomon is not simply reversing the hierarchy of words over images, as in da Vinci's *Paragone*. Rather, her work questions the binary complementarity or polarity assigned to these media and the assumption of their mutual exclusivity. Salomon's invocation of normative verbal and visual interactions serves less to reinforce hegemonic relations than to unsettle them, to reveal the operations of power that attempt to enforce those norms. Her work with the differences and similarities in particular verbal and visual representations is aimed not so much at a new definition of the verbal and visual's proper roles as at the transgressions of those roles, their uncertain differences from each other, the polyvalent invocation of the not-quite-lost Thing.

This is most obvious in the interplay between Salomon's overlays and gouaches. *Leben? oder Theater?*'s overlays serve, at first glance, as captions to the gouaches beneath them, providing a narrative voice that putatively guides the reading of the painting. One such example comes in the Prelude: Paulinka, shortly after her marriage to Albert Kann, has her first fight with her young step-daughter Charlotte, who normally adores Paulinka. When she expresses her frustration with Charlotte to Albert, he blames Charlotte's unruly and snobbish behavior on her grandmother, Mrs. Knarre. Paulinka comes to think that Mrs. Knarre, with her stiff formality, is not only to blame for her two daughters' suicides, but is putting Charlotte at risk as well. Paulinka is haunted by the image of Charlotte throwing herself out a window, and writes a letter to Mrs. Knarre accusing her of being "Mörderin deiner Kinder" ["the murderess of your children"] (95). The next gouache shows Mrs. Knarre's reception of the letter [Fig. 4]. Its overlay reads:

> Und er kommt an. Doch lassen wir Frau Doktor Knarre noch ein Weilchen allein mit ihrem erstaunten Schmerz.
>
> [And it arrives. But we will leave Mrs. Knarre alone for a while with her astonishment and pain.] (96)

As in *Leben? oder Theater?*'s first narrative painting and overlay depicting Charlotte Knarre's suicide, the overlay here seems to provide a reading key: here the letter is placed on the table in front of Mrs. Knarre by the maid; here in the lower left corner she steps through a doorway, presumably into a space beyond the purview of readers and narrator. But as in the first painting and overlay

Figure
dation

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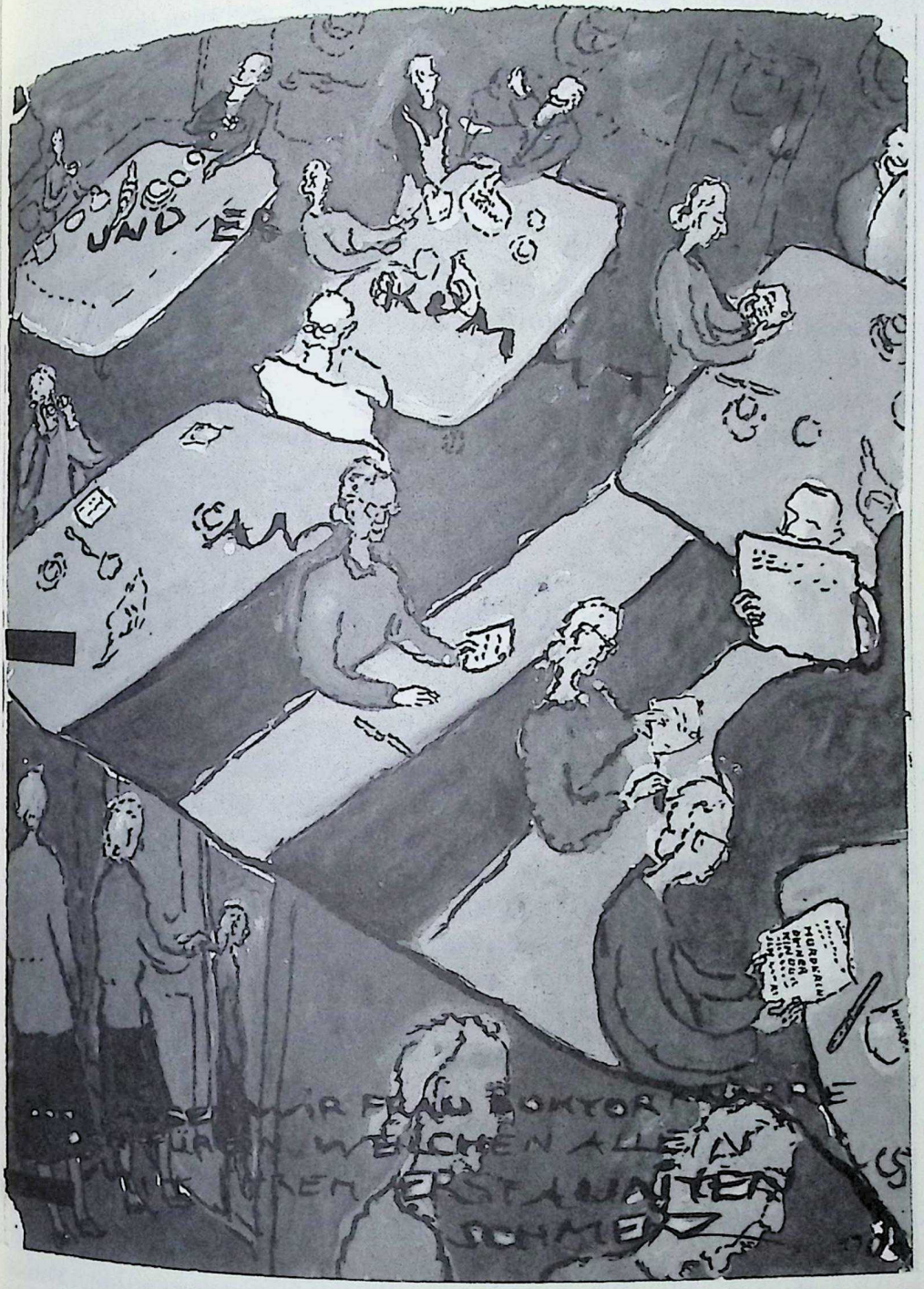

Figure 4. Collection Jewish Historical Museum, Amsterdam. Copyright © Charlotte Salomon Foundation. Used by permission. All rights reserved.

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the relation between the two is much more complicated than simple narration and illustration. Both text and image show the anguish that Paulinka's letter causes her. The overlay's use of Mrs. Knarre's most formal title—"Frau Doktor Knarre"—perhaps makes her pain all the more moving: as in the gouache, the formalities of her life—the maid who delivers the letter, Mrs. Knarre's examination of the address, her ritual with glasses and letter opener—have done little to shelter her from pain. Paulinka has confused formality with lack of feeling, and both the gouache and the overlay point to the cruelty of her hasty judgment. However, the gouache and overlay have significant differences. Most notably, the painting doesn't turn its eyes away from Mrs. Knarre when the overlay leads readers away from this scene of pain. Mrs. Knarre's "exit" from the painting in the lower left corner, through a doorway with her back turned to the viewer, is not an exit at all. The painting provides us with two further images of Mrs. Knarre, the second larger and more finely detailed than the first, suggesting (by virtue of those time-honored laws of perspective) that the second figure is in fact closer to us, not moving away from us. Where the overlay's text turns away, the gouache pulls closer to us. It's almost as if when Mrs. Knarre steps through the doorframe our perspective changes, and we are suddenly on the other side of the painting, watching Mrs. Knarre move towards us.

Salomon here engages aesthetic criticism head on: where Lessing's inheritors would claim that poetry, not painting, provides us access to the interior recesses of the human psyche, Salomon's text politely deflects us, while her painting invites us deeper into its own interior and Mrs. Knarre's pain. Painting appears here to have adopted poetry's putative power of psychic representation. When, a few pages later, Salomon begins Mrs. Knarre's story of her life, saying that she "läst ihr tragisch bewegtes Leben in der ihr eigenen dictherischen Form an sich vorüberziehen" ["lets her tragic, troubled life pass before her eyes in her own poetic form"] (103), painting indeed seems more expressive than the distant, cool narration that depicts it: only in the painting do we see hints of physical intimacy between Mrs. Knarre and her husband's dear friend, and only the next painting—not its accompanying overlay—tells us anything of his death in a fall in the Alps. One might claim that these paintings exceed their texts, breaking with the usual convention of captions that determine the painting's content. However, it would be wrong to see the relation between text and image here as merely turning the usual valuation on the two on their heads: this is no attempt to allow the visual to usurp the verbal's usual privileges to determine the true, inner meaning of a thing. Rather it involves a much more complicated play of difference and similarity, a kind of mutual ironizing that denigrates neither. Neither the gouache nor the overlay can claim to be a better depiction of Mrs. Knarre's grief. Their differences from each other serve to remind us that this tension between depiction and

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lack of depiction—a vision of Mrs. Knarre's bowed head and the text's polite deflection of attention—points to that Thing, that terrible grief, that Kristeva claims can only be approached through a "polyvalence of sign and symbol," a "plurality of connotations around the sign" (97).

One sees the same play of polyvalence and plurality in the materials of this gouache and overlay as well. Salomon doesn't merely jot out her text on the overlay in neat, regular lines. Rather, the first phrase—"Und er kommt an"—literally follows the path of the letter through the gouache, with "an" falling precisely over the moment where Mrs. Knarre takes the unopened letter in her hand after putting on her glasses. This text is never independent of the visual representation beneath it; in fact, it itself is intensely visual, highly spatialized. The overlay's second sentence—"Doch lassen wir Frau Doktor Knarre noch ein Weilchen allein mit ihrem erstanten Schmerz"—crowds into the bottom third of the overlay, corresponding to the third register in the painting depicting Mrs. Knarre's move into that interior space of sorrow. All of the text is in a rich red that visually links it to the background of the gouache. This text can never make claim to language's putative immateriality. Where we might normally claim that text's physical manifestation has no effect on its meaning, in Salomon's work it is clear that the text cannot be read without taking its materiality into account: its color, size, position, orientation are all of tantamount importance. That "an," marking the very arrival of the letter, has an astonishing finality, coming as it does at the end of that drooping sentence that drops the letter in Mrs. Knarre's lap and sinks her into depression. Even the thickness of the overlay's paper—not quite transparent or opaque—points to the same play of difference and similarity that we see between the text and the image: at the same time that it lets us read through it, its opacity resists our reading, reminding us that the very materials of this work can never be dismissed as meaningless. Those disruptions in meaning are precisely the core of this work, its complex efforts to preserve the lost Thing in meaning's gaps.

## IV

*". . . etwas ganz Schrecklichem mit Knochengliedern, das irgend etwas mit ihrer Mutter zu tun hat"*

Melancholia's fascination with the material's preservation in the secret heart of signification of the Thing itself, presumably banished by signification, is not without risks, however. Melancholics are always at risk of being overwhelmed by the material, of seeing nothing but its resistance to meaning, its thanatotic disjunction that pulls upon the melancholic, dragging him or her into catatonia and death. *Leben? oder Theater?* provides no exception to this concern: Charlotte undergoes a significant period of depression and considers suicide

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before starting on *Leben? oder Theater?* and its complex engagement with the lure of the material. Not surprisingly, that material has everything to do with the maternal, both within and without *Leben? oder Theater?*. Abraham and Torok are very explicit in their association of materiality and maternity: what the infant must give up to experience lack and move into the symbolic order is the breast, which comes to stand through synecdoche both for the mother and for the entire material world. Kristeva, too, sees the material and the maternal as connected: the very materiality of the spoken word is, in her eyes, an effort to restore the lost maternal body. Signification both arises from and repeats the loss of the maternal—each moment of *différénce* is predicated on the loss of "the referent, the Real, understood as the maternal presence" (Butler summarizing Kristeva, 70)—and at the same time signification carries in its very materiality the maternal presumably banished by signification.

Salomon, too, connects the material with the maternal, and sees both a promise and a threat in this connection. Young Charlotte quickly recognizes the connection between her mother's death and decomposition, and the threat this serves to her own bodily integrity. Shortly after her mother's death, Charlotte begins to be harried by fear, which Salomon depicts in two successive gouaches and overlays:

> Und jedesmal, wenn sie den ewiglangen, breiten, hohen, dunklen Korridor im großelterlichen Haus durchschreiten muß, hat sie die Vorstellung von etwas ganz Schrecklichem mit Knochengliedern, das irgend etwas mit ihrer Mutter zu tun hat. Dan bekommt sie Riesenangst und fängt an zu rennen—rennen—rennen—bis sie endlich sich im Badezimmer einschließt und anfängt, über das Leben nachzudenken.
>
> [And whenever she has to walk along the endless, wide, high, dark passage in her grandparents' home, she imagines something terrible, with skeleton's limbs, that has something to do with her mother. Then she is filled with panic and begins to run—run—run—until she finally locks herself in the bathroom and begins to ponder about life.] (40–41)

In the first gouache [Fig. 5], Salomon depicts a skeleton whose legs stretch over the width of the Knarres' hallway like some sepulchral Colossus. Charlotte figures pass up between the skeleton's legs in a perverse reversal of birth, each higher figure less and less distinct until the last is a mere outline in red like the skeleton. The overlay writes out the words of a tune Salomon introduced at her parents' wedding—"Wir winden dir den Jugenfernkranz mit veilchen blauer . . ." ["We twine for thee the maiden's wreath with violet colored . . ."] (40). But here, that twining becomes a winding, like a shroud wrapped around Charlotte's body and her mother's skeleton: the tune is written out in the overlay in a path that corresponds to the skeleton's arms and Charlotte's terrified passage down the dark hall. In the second gouache and overlay, Charlotte sits

Figure 5. Co
dation. Use

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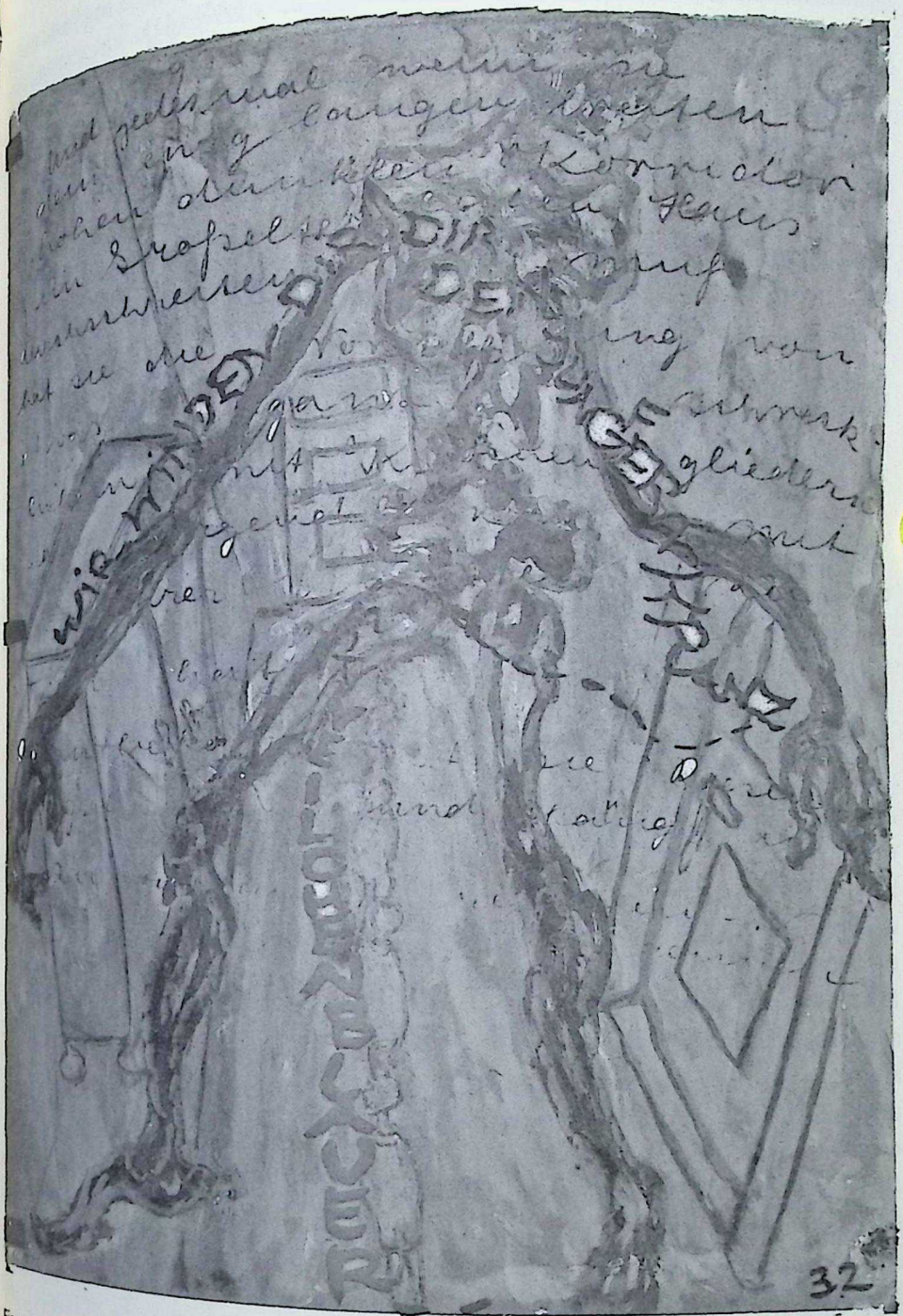


Figure 5. Collection Jewish Historical Museum, Amsterdam. Copyright © Charlotte Salomon Foundation. Used by permission. All rights reserved.

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on the edge of the bathtub and looks directly at the toilet, saying "Das nenn sich nun das Leben!" ["So that's what they call life!"] (41). The exclamation point at the end of her observation falls directly over the toilet. The message is fairly clear: life is shit; what is produced of the material returns to the material; where the mother dies, the daughter must follow.

The shape of this skeleton is the shape of death: it reappears in Salomon's representations of both her mother's (32) and her grandmother's (748) mangled bodies after their suicides. And yet it also shares an outline with Charlotte's figure as a nascent artist. Salomon portrays young Charlotte at play at her favorite winter sports, and ends by asserting that "besondere Künstlerin war sie in der Kunst des Eislaufes" ["she cut her finest figure as a figure skater"] (25). In the lower right corner, Salomon depicts Charlotte skating, her leg thrown back over her head in a gesture that is frighteningly reminiscent of her mother's and grandmother's legs. But this body shape also recalls the initials Salomon intertwines on the cover page of *Leben? oder Theater?*: the C meets the S at its center, and both form a kind of three-pointed pinwheel. Young Charlotte's artistry as an ice skater is both visually predictive of her artist's mark and reminiscent of the crumpled bodies of her maternal ancestors.

Salomon's "signature"—if one can use the word to describe not just a mark, but a variety of marks, none of which finally gives the name of the author—shares this allegiance with the artist's body and her foremothers' corpses throughout *Leben? oder Theater?*. Many, but not all, of the pages of *Leben? oder Theater?* bear Salomon's initials, but they are not regular: some are printed fairly straightforwardly, the C and S clearly separated from each other, while others are printed so that the C and S meet at top and bottom, forming a shape like the left half of a yin and yang. These marks both do and don't act as a signature. They appear where one would expect a signature, in a corner of a painting, like Van Gogh's "Vincent."[10] But like that "Vincent," they pointedly avoid the patronymic: the name of the father literally doesn't appear anywhere in *Leben? oder Theater?*. And the power of these marks to name definitively is undermined by their variation from each other: these Cs and Ss, with their different sizes and configurations, hardly serve as the source of authenticating. And yet, for all their variation, they do in some ways mark the artist. Salomon uses these letters in depictions of Charlotte's figure at significant moments in her artistic development. When Charlotte receives a letter from Daberlohn about her fledgling efforts as a painter, telling her "Ich halte Sie für berufen, über den Durchschnitt etwas schaffen zu können" ["In my opinion you are destined to create something above average"] (441), we see her curled into an S-curve, her head bent over Daberlohn's letter in exultation over his luke-warm praise, her legs tucked beneath her buttocks. In the first gouache of the Afterword (682), which deals explicitly with the creation

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of *Leben? oder Theater?* itself, Salomon paints seven successive images of Charlotte painting, each of which is a variation on a reversed S-curve. And finally, at the moment that Salomon depicts Charlotte at work at *Leben? oder Theater?* itself (784), she again makes an S and a C of her body, this time curved around a transparent canvas through which we can see the water, sand, and even the flesh that are the subject of Charlotte's (and Salomon's) painting (Fig. Six).

Figure 6. Collection Jewish Historical Museum, Amsterdam. Copyright © Charlotte Salomon Foundation. Used by permission. All rights reserved.

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These figures of artistry, however, are also explicitly echos of figures o mothers in pain: Charlotte's mother and grandmother curl up in tight curve at their moments of deepest depression. Perhaps the most compelling parallel between Charlotte's and her foremothers' figures comes in two successive gouaches: in the first (102), young Charlotte sits on her bed facing right in a loose S curve against a bright yellow background, hearts tumbling from he head as she muses happily on her step-mother's artistic successes [Fig. 6]; in the second (103), Mrs. Knarre sits facing left curled almost into a circl dressed in dark grey against a dark green background of bare floorboard asking herself if she is, indeed, the murderer of her children [Fig. 7]. Th gouaches' accompanying overlays highlight their narrative simultaneity: "in zwischen" ["meanwhile"] appears in both texts, temporally linking these vi sually paired gouaches.

Charlotte's artistry is intimately linked to her maternal history, perhaps not surprisingly given her belief that in Mrs. Knarre "ein großes schriftstelleri sches Talent verlorengegangen ist" ["a great literary talent has been lost" (722). This connection between S-curves and the maternal, however, may be surprising, given that the first association of these S-curves must be with *Salomon*, the name of the father. Such an association must be somewhat tempting since it would allow Salomon to align herself with her paternal family history—or lack thereof—rather than her maternal inheritance. Her father Albert is remarkably free of history. Where we know the narratives of Charlotte's mother's sister, mother, grandmother, uncle, and cousin—all of whom were suicides—Albert appears unencumbered by family. At the time of his marriage to Franziska, his parents are dead; his brother makes a brief appearance as a witness at the civil portion of the ceremony and then is never heard from again. The men in Charlotte's extended family (with the exception, of course of her great uncle, who is the first family member to commit suicide) seem remarkably impervious to depression, to the pull of the Thing towards death.

And yet Salomon insists on the connection of artistry with the maternal and material, in part because to identify artistry with the name of the father—in this case sans history, sans any ties to materiality and maternity—would be an act of empty and false mastery. To have only a father, to spring from his head like Athena and not from the mother's womb, is only another fantasy of immateriality, reminiscent of aesthetic theorists' wishful assertion that language is purely symbolic, free from the trappings of sound and shape. Salomon's signatory marks are not without their debt to the name of the father, but they owe more to the body of the mother. Their variety unsettles language's putative power to name definitively, to assign ownership and origin to a particular work. Their polyvalence—their simultaneo

Figure 7. Co dation. Use

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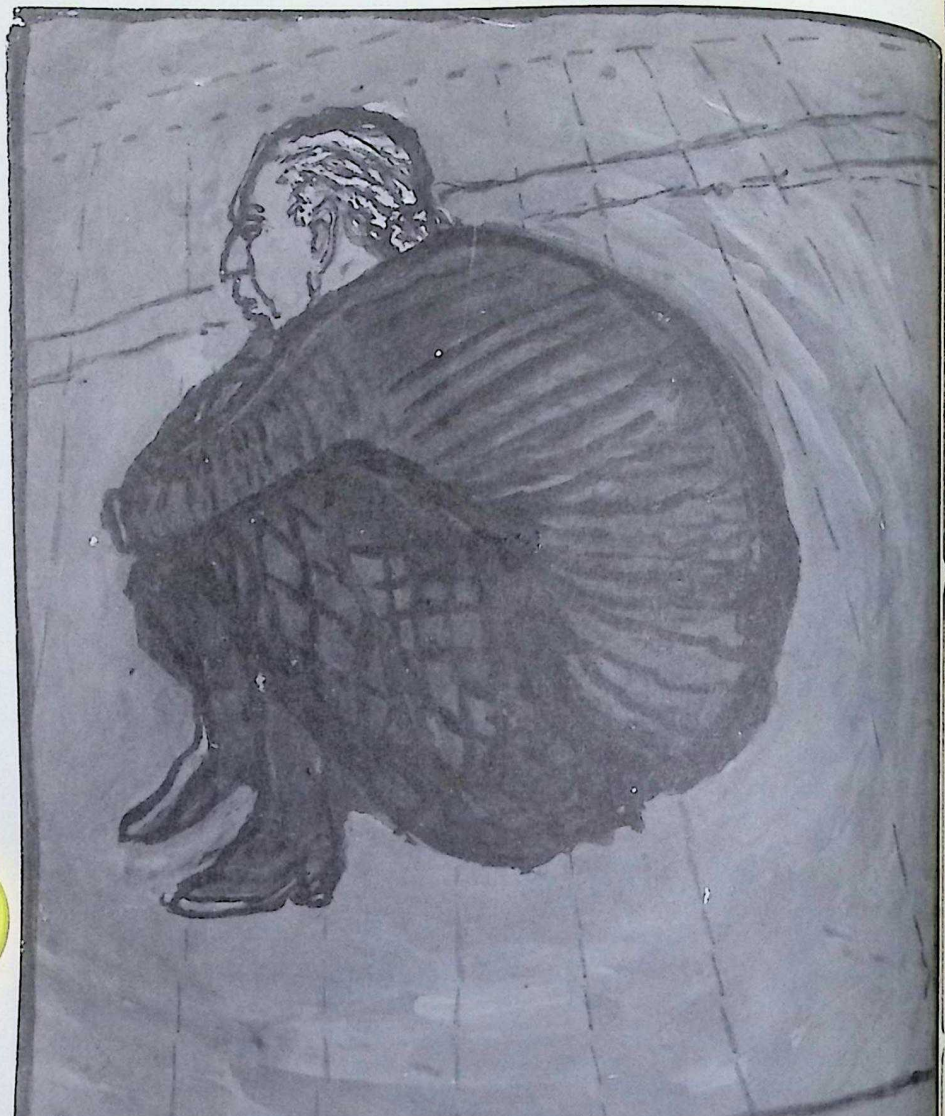

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allegiances to the name of the father and the body of the mother, to artistry and to death—marks out a space of grief, of loss, and at the same time of the preservation of that lost Thing.

## V

*Nachwort/Afterword:*
*"So wie Natur vergehend bleibt bestehen,*
*So wird auch unsere Asche nicht vergehen!"*

[*"Just as, in fading, Nature has endured*
*So is survival of our ash assured!"*]

Preservation perhaps takes on even greater importance for Salomon's readers, given that she was murdered in Auschwitz. Everyone I've read on Salomon feels the urge to testify to her life as a means of preserving at least her memory from death, and I am no exception. Salomon herself seems to have been intensely interested in protecting herself from the erasure the Nazi party threatened her with, and even her signatory mark can be read as an effort to rework the swastika—her pinwheel C and S reverses the Nazi insignia. She works the swastika into her representations of Nazi oppression of Jews. *Leben? oder Theater?* narrates the events of the Kristalnacht, her father's dismissal from his hospital, her step-mother's expulsion from the musical stage, and their subsequent efforts to establish Jewish hospitals and theatrical and musical troupes. Charlotte herself feels hideously oppressed at school: against a background of swastikas, Salomon depicts her begging her father to withdraw her from school. The Kann family appears to reverse the Nazi's intentions: Albert saves Jewish lives in the Jewish hospital; Paulinka and her compatriots establish a thriving Jewish Kulturband; Charlotte actually finds herself admitted to the Kunstakademie and producing Jewish art in the center of the Reich's efforts at producing a pure Aryan culture. Salomon's pinwheel C and S subverts the swastika into her own mark, an act of defiance.

But Salomon finished *Leben? oder Theater?* in 1942, before the Germans occupied Vichy France. We must rely on Mary Felstiner's biography to discover what Salomon could not narrate.[11] Salomon was eventually deported from France along with her husband, Alexander Nagler, who was living in France under a falsified gentile passport. When they applied for a marriage license in May 1943—an unfortunate instance of propriety on their part—Nagler was told that as a gentile he could not marry a Jew. Incensed, Nagler threw down his false papers—with his and Salomon's correct address—revealed that he was Jewish himself, and insisted on a proper marriage license. On 21 September 1943, Salomon and Nagler were arrested, and shortly thereafter taken to Drancy, Paris's staging point for the deportation of France's Jews. Salomon

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and Nagler were on a transport that arrived at Auschwitz on 12 October 1943. Felstiner's careful research has revealed that Alexander Nagler survived that first selection (although he died in Auschwitz in January of 1944). Salomon, however, did not survive that selection. At her arrival at Auschwitz she was at least five months pregnant, which would have marked her for immediate death. As Felstiner writes, "Her name was entered nowhere in the records of the camp" (203).

Salomon could not have known in 1942 of her death to come in 1943 but her readers almost always read *Leben? oder Theater?* through the lens of her death. For us, Salomon's phrase on handing the box containing *Leben? oder Theater?* to her gynecologist for safe-keeping—"C'est toute ma vie"—has an uncanny resonance: it is, indeed, all that we can know of her life. We occasionally fall into a kind of sentimentality about Salomon's work, wanting *Leben? oder Theater?* to save her life for us (and not just to save Charlotte Kann Salomon from suicide). My own urge to take her hair—or even to imagine her hair, since the curators at the Joods Historische Museum apparently haven't seen it—was based on a desire for some real, material remnant of her unmediated by her work. This transforms Salomon into a kind of saint, and her work into a relic with magical powers that we can see through, straight to Salomon herself. Susan Griffin, like me, flirts with such idolatry. Although at times she carefully differentiates between the artist and the images she produces, she also uses "Charlotte," collapsing the two. But she ends her essay both asserting and wishing that "[i]nfinitesimally small bits of an atom enter a body, leaving a record of this passage" (361). Material traces of Salomon survive and interact with Griffin's own materiality directly, but they also leave a record and deliver an image—a symbolic representation. These bits of an atom are Butler's contaminated signs: their materiality means something only because it enters into the play of symbolic representation, but that representation can only be conveyed through the symbol's materiality. The challenge for Salomon's readers is to preserve the play between signification and the real—to remember the ways in which her images are dependent both on the materiality of the sign and on signification's structure of difference.

## NOTES

1. The 1981 German and English editions of Salomon's work have identical pagination so parenthetical citations refer to both texts.
2. Readers will notice the different punctuation used in various renderings of Salomon's title. I've adopted the punctuation she herself uses on her title page, but she also writes the title as "Das Leben oder Das Theater???" (783) and "Leben oder Theater" (75). This typographical variation inserts questions about referentiality even into the title of this work.

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3. The commercial connection here is not accidental. That self-portrait, so very different in style from anything in *Leben? oder Theater?*, made a wonderful display. The dust jacket drew Susan Griffin to buy the book, as she relates in "Notes Toward a Sketch for a Work in Progress":

> My own fascination with Charlotte Salomon began over ten years ago. A thick book reproducing her major work, *Life or Theatre? A Play with Music*, was displayed in the window of a bookstore in my neighborhood.
>
> On the cover of this book was a painting of the face of a young woman. As she stared into the eyes of the viewer, her presence was extraordinary. This was a self-portrait in the tradition of Rembrandt, worthy of Käthe Kollwitz, penetrating, frank, evoking at one and the same time a feeling of intimacy and the desire for an equally clear knowledge of oneself. (275–76)

Griffin presents what may be the reader's primary desire: to know and be known. This portrait certainly seems to offer that possibility (although I have always read the self-portrait as more guarded and challenging than Griffin seems to). Whether *Leben? oder Theater?* fulfills that desire is another story entirely.

4. Vennewitz translates this as "And she found herself facing the question of whether to commit suicide or to undertake something wildly eccentric" (777). This doesn't do justice, however, to Salomon's pun in "das Leben zu *nehmen*" and "etwas ganz verrücht Besonderes zu unter*nehmen*" (my emphasis).

5. Salomon reinforces this notion of a journey through the underworld by frequently portraying her stepmother's performance as Orpheus in Glück's *Orpheus and Euridice.*

6. Take, for example, her reading of Hans Holbein the Younger's *The Body of the Dead Christ in the Tomb* in *Black Sun* (105–138).

7. See W. J. T. Mitchell's "Space and Time: Lessing's *Laocoon* and the Politics of Genre" for an exploration of the gendered implications of these distinctions.

8. See, for example, Edmund Burke's *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful*, Part II, Section IV, 56–59.

9. Salomon would probably have been familiar with Alfred Rosenberg's rearticulation of these theories in the 1930s, since her teachers in Berlin's Kunstakademie were probably influenced by the Nazis' preeminent aesthetic theorist.

10. This is not the only connection between Salomon and Van Gogh. Salomon herself connected their painting styles and precarious psyches: Judith Herzberg, in her forward to the 1981 editions, quotes from Salomon's journals: "Ich habe das, was Van Gogh in seinem Alter erreichte . . . nämlich jene unerhörte Leichtigkeit des Striches, die leider sehr viel mit dem Pathologischen zu tun hat, schon jetzt erreicht" ["That which van Gogh attained later in life . . . a brushstroke of unprecedented lightness, which unfortunately seems to have a distinctly pathological side, I have attained already"] (viii).

11. Felstiner's biography not only follows Salomon's life story after she completed *Leben? Oder Theater?*, it also provides a narrative of things that Salomon probably was not aware of. For example, Salomon probably did not know about her father and step-mother's work to smuggle Jews in particular danger out of Germany under the guise of their Jewish medical and musical organizations. Felstiner reports that Salomon-Lindberg not only provided musicians' papers to unemployed Jews, but even "help[ed] musicians and pretend-musicians to emigrate, placing violins and clarinets in hands that never held

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them before, gathering funds and permits for the Palestine Philharmonic" (71). Alber and Paula later made use of these same connections to flee Germany for the Nethe lands, where they hid throughout the war. In gratitude after the war, they donate Charlotte Salomon's work to the Stedeliji Museum, which mounted the first showin of portions of *Leben? Oder Theater?*.

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# INTIMATE PASTS RESURRECTED AND RELEASED: SEX, DEATH, AND FAITH IN THE ART OF JOSÉ LEGASPI

MICHELLE ANTOINETTE

*Art is born of a wound that does not heal.*

—Bataille

*If something is to stay in the memory it must be burned in: only that which does not cease to hurt remains in memory.*

—Frederic Nietzsche

## INTRODUCTION

In much international contemporary art practice of the last two decades, the theme of memory has been repeatedly invoked as a critical trope for remembering and re-presenting forgotten life histories, summoning art's political potential. Indeed, practices of recollection and memorialization have become significant to contemporary life more generally, as a means of reflecting on modern histories of colonialism, nationalism, war, and genocide, for instance, and their political consequences for humanity. This contemporary prevalence of articulations of past experience is argued by some to be motivated by a modern angst concerning historical loss and the desire for cultural preservation in the face of rapid social change and instability. However, beyond representing fin de siècle anxieties concerning "a future without pasts," many contemporary artists reflect a more profound historical and phenomenological shift in their art practice from the modern interest in "present futures" to a postmodernist concern with "present pasts" as they collect, trace, and testify histories. Their art manifests a transformation from a forward-looking modernist culture to one increasingly concerned with collecting history, and as Jacques Ranciere argues, the artist's collection is indeed a recollection as well, "making visible all the traces witnessing to a shared humanity." Furthermore,



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what is striking is the presence of art which not only captures in the present what has otherwise been forgotten, but also that which encourages a strategic remembrance to human suffering and traumatized subjects, especially those which have been deemed marginal to the official pages of history.

The art of contemporary Philippine artist José Legaspi draws attention to these thematic tendencies in contemporary art practice, particularly through the artist's auto-(bio)-graphical, confessional mode. Legaspi has become well known for his controversial images recording explicit depictions of his own sexuality, sardonic critiques of religious repression, and anguished and often violent reflections on the life and death of those most dear and hateful to his heart. Legaspi's art often takes the form of life-size sculptural installations which embody familiar figures in his life, as well as his trademark scrapbook sketches torn from his art journals and reformed as art installations. At the heart of these works is the artist's tracing of personal memory and his purging of these memories as a political aesthetic of confession. Taken together, Legaspi's auto-(bio)-graphical oeuvre may be read as a visual re-collection of dramatic episodes in his real-life narratives of personal experience. As a release for pain and suffering, Legaspi's art serves especially as auto-(bio)-graphical "memory monuments" to the repressed sexual histories of his personal past. Most tellingly, his art bears witness to dark and confronting personal life narratives relating to his homosexuality in particular, and to the restrictive grip of Catholicism on his sense of individual and familial subjectivities in a post-colonial Philippine context.

While the following words may capture and convey a sense of Legaspi's particular artistic style and his general themes of artistic engagement, as signifiers of the real, they struggle to emit an embodied sense of the beauty of Legaspi's drawings and sculptures as it is manifest in real-life exhibition contexts. Physical proximity and immediacy with Legaspi's art lends itself to a more intimate viewing experience, which permits the register of each and every shade of gray that colors his seemingly colorless work; an attention to the exquisite minutiae of his drawings and sculptures, their animated characters and the dramatic stories which they tell; and a sense of the closeness of and small scale of each individual A4-sized drawing placed within a grand tableau of their combined representation. Along with their themes of corporeal and psychological suffering and violence, a tragic beauty and serenity accompanies these apparently brutal images, and sometimes even a dark humor and absurdity. An air of quietude and control is present alongside the unsettling theme of violence and sex. And it is this fullness and complexity of emotions which beckon to be sensed by us and even incensed in us through our embodied responses to Legaspi's art and subsequent insight into his life histories. While the artist's drawings may provoke ache, rage, repulsion, and disgust, they also offer a sorrowful beauty and tenderness in their quiet and controlled execution.

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as well as an air of comic-tragedy in the absurd and chaotic scenes depicted. In his seemingly contradictory aesthetic of beauty in brutality, laughter in bleakness, and serenity realized through violence, Legaspi excavates his buried memories of repressed sexuality, religion, and abjection, and in doing so, resurrects them with a fierce contemporary critical significance to his life.

In the following I configure Legaspi's art as adamant monuments to the painful and repressed histories in his life. In particular, Legaspi's drawings and sculptures provide a means for processing his embodied fears and desires, and serve as cathartic release for his repressed experiences of sexual suffering.[1] Added to this are the alternative subjectivities the artist proposes via sexuality, faith, love, familial bonds, and abjection. And perhaps it is this, rather than hedonistic violence or explicit sexuality per se, which arrests the more reserved (normalized/normative) viewer, and moreover, makes Legaspi's art a site for re-membering and re-enacting queer politics.

## DARK PASTS RESURRECTED: THE ART OF MEMORY

*Like a fecund psychopath, he lasciviously licks his lips at some nubile, although slightly cadaverous . . . young woman who hangs from a cross, writes mama on the wall as if in the final few frames of an Italian new realism film, chews away at somebody's breast, or maybe heart, who complicitly lies prone (dead) on a bed, flushes babies down the john, kinkily undresses young women leaving them in high heels & a necklace, is prone to fart, drowns without trace under the sea, couples with a Werewolf, howls at the night, recovers his childhood whilst his mother lies dead on the bed . . . sodomises and slays, sections bodies into transportable limbs, disposes of them in rubbish bins, leaves somebody strangled in a cell vomiting blood, cuts off somebody's penis, indulges in homosexual or bisexual . . . pleasures, dresses as a nun in underwear leaving his genitalia exposed, burns the house down, wears the devil's crown. . . .*[2]

This evocative narrative conveys effectively a sense of the multiple and shifting plots which inflect José Legaspi's drawing installations, but also describes compellingly the artist's macabre, sex-filled, violent, and gory offerings of personal memory, made visible and public through his graphic portrayal of pained moments in his life history. As well as its allusion to the black and white archives of early modernist film and photography, Legaspi's charcoal drawings are strongly evocative of the visual archives of history and the continuing cultural traditions that constitute such histories. His art highlights the contentious topic of repressed homosexual histories as one such archive in postcolonial Philippines' Catholic history, and in doing so, Legaspi encourages a reconsideration of the Philippines' cultural history vis-à-vis sexuality. In one of the thousands of drawings from his *Phlegm* series, for instance, Legaspi visualizes for us clearly

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the marginalization he has suffered as a human being whose sexuality, and therefore identity, has been scrubbed, hidden, and stained by Catholicism.

How is the past made present in the art of José Legaspi? Borrowing from Pierre Nora, I propose that Legaspi's works serve as performative "sites of memory": significant spaces of identity construction and reconstruction, by which the artist investigates and creates "memoryscapes." In this performative sense, art functions not as a mere receptacle or embodiment of memory, but rather is an active generator of, and a creative space/site for, both remembering and forgetting. As Andreas Huyssen has argued, "[t]he past is not simply there in memory, but it must be articulated to become memory" (*Twilight* 2–3). For Huyssen, any form of representation is dependent on and is always an articulation of memory: "all representation—whether in language, narrative, image or recorded sound—is based on memory. Re-presentation always comes after.... [M]emory, even and especially in its belatedness, is itself based on representation" (*Twilight* 2–3). In this sense, artistic representation is also registered as a

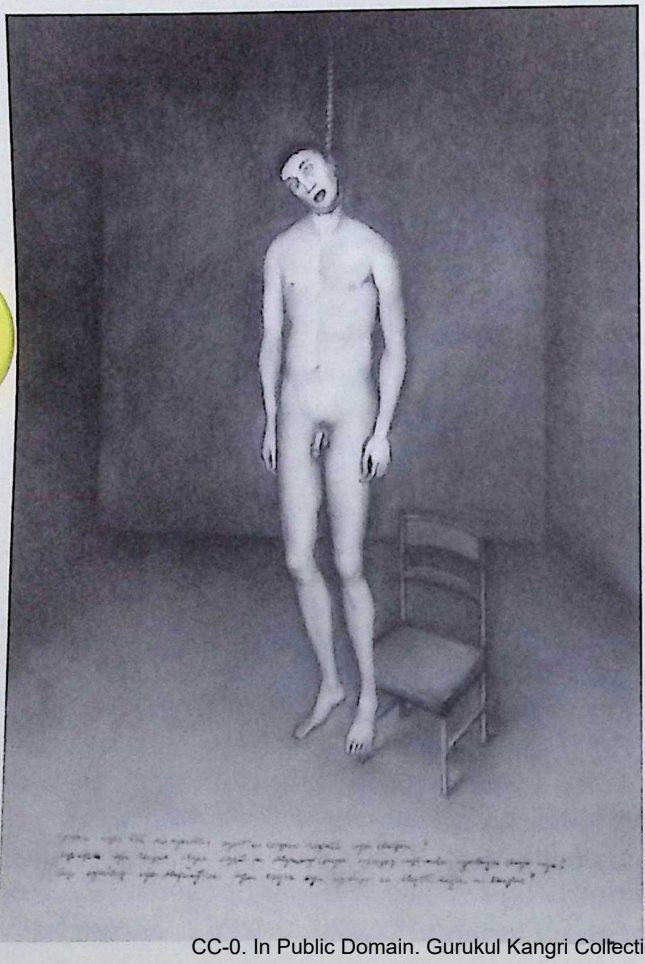

Figure 1. *On Suicide* (200
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channel and form for the articulation of memory. Moreover, in their articulation of the past, artistic representations make manifest that unavoidable "fissure that opens up between experiencing an event and remembering it in representation," thereby relieving latent histories otherwise dormant in the space between a remembered reality and its representational existence (*Twilight* 2–3).

Admittedly, up until relatively recently, visual recollections of the past have been privileged over other sensory and affective forms of memory production.[3] Indeed, in much of the literature on memory, the significance of the image to memory production has been central to the popular notion of memory as a storage or archive of visual images—"a storehouse and exterior sign of that which is absent" (Merewether 17). Stressing the importance of the visual to archives of memory, Nora has described "modern memory" as "above all archival"—relying "entirely on the materiality of the trace, the immediacy of the recording, the visibility of the image" (13). In this passive sense, memory acts "as a place where visual data are stored to be tapped when necessary" (Kuchler and Melion 3). In my attention to Legaspi's visual work and its relationship to autobiography, memory becomes more than an archiving process, and more than the accumulated effect of an archival repository. Rather, it is an active "process correlative to and coincident with image production" (Kuchler and Melion 3). The past is not simply "a repository of recoverable meaning," a resource of memories for visual expression in art, but must be actively (visually) articulated to become memory. As we will see with Legaspi's art, the artist's collection of drawings and sculptures is not only an archival oeuvre, but registers memory as an active process, as memory becomes constituted through the artist's creative production process as well as through the works' subsequent reception and recognition by other viewing subjects.

Importantly, while art constitutes a tangible and material witness to memory, as an embodiment and effect of memory production, it can never perform the actual event it refers to in the past. As Deleuze and Guattari would have it, "the events that restore a thing to life are not the same as those that give rise to it in the first place" (261). Hence, the presence of the past evoked in art can only ever perform selective traces of the past in the present. They are, quite literally, re-present-ations. Not to deny the personal artistic intentions informing Legaspi's art, it is a significant epistemological dilemma that "[o]nce we acknowledge the constitutive gap between reality and its representation in language or image, we must in principle be open to many different possibilities of representing the real and its memories" (Huyssen, *Present* 19). Hence, what counts as authoritative memory is always a matter of contestation and negotiation. Artist, curator, and audience converge and clash in their articulations of authoritative histories.

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The pasts created in and through contemporary art, including Legaspi's, show art to perform a kind of "memory-work" akin to the role of the museum, as well as public monuments and memorials. Importantly, with regard to the latter, Huyssen has argued a vital distinction: whereas public monuments or memorials are usually intended as articulations of officially sanctioned memories (in much the same way as many museums), the "memory sculpture" of the contemporary artist is much less restricted by the conventions of official memorials,[4] and instead, relates materially and conceptually to the changing traditions underpinning sculptural installation art in late twentieth-century avant-garde art practice.[5] In particular, the emergence of site-specific art, and its influence on varying definitions of sculpture, has blurred the boundaries between these two kinds of sculptural memorialization. In doing so, artists test the limits of cultural memory, as the translatability of memory merges and comes into conflict with the memories of others. Hence, the memories embodied in the site of contemporary art become open not only to confirmation but also cultural contestation, revision, and even untranslatability.

## CULTURAL MEMORIES OF SUFFERANCE: THE TRAUMA AESTHETIC

In a now often quoted passage, German cultural critic Theodor Adorno once claimed that, after the trauma of Auschwitz, there could be no more lyric poetry. This, Adorno argued, was because the "aesthetic principle of stylization" only served to remove the horror and violence of the event in a way that does an injustice to the victims (*Negative* 362). However, some time later he contended that if "to write lyric poetry after Auschwitz is barbaric . . . literature must resist this verdict. . . . It is now virtually in art alone that suffering can find its voice" ("Essay" 19). Coinciding with the burgeoning interest in trauma studies since the 1990s has been the emergence of a new kind of contemporary identity epitomized in the traumatized subject. As Huyssen remarks, "[i]f the 1980s were the decade of a happy postmodern pluralism, the 1990s seemed to be haunted by trauma as the dark underside of neoliberal triumphalism" (*Present* 8). In the international arena of art too, numerous contemporary artists explored experiences of trauma in their art both as the subjects of such trauma and as observers or inheritors of it. However, in the slippery space of international art exhibition and its theatre, experiences of trauma have sometimes been deprived of their gravity in the desire for the spectacular. Pain and suffering have been turned into a spectacle for mass consumption.

As the earlier reference to Adorno suggests, throughout the late twentieth-century fascination with trauma and its representation, the Holocaust has figured as a paradigmatic leitmotif for understanding memories of pain, torture, suffering, and loss. However, as Jill Bennett and Rosanne Kennedy have

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asked, "[if] the Holocaust [has] become paradigmatic within trauma studies . . . can the methods used to study its traumatic legacy be generalized to other instances of trauma? . . . How does cultural difference affect the manner in which trauma is both expressed and communicated—and what methods are needed to ensure that cultural difference is acknowledged?" (4).

Philippine art historian Patrick Flores encourages us to read Legaspi's art within the discourse and practice of "postcolonial sufferance," recalling the afflictions of colonialism—Spanish and American—on the colonized subject in the Philippines, but also the critical inheritance of such suffering. Most scholarly research on the traumatized subject of colonialism has tended to be overshadowed by trauma studies in Western contexts, particularly US studies of the Holocaust. Bennett and Kennedy rightly contend that studies of trauma "must be transformed from a mono-cultural discipline into a mode of enquiry that can inform the study of memory within a changing global context" (5). Ann E. Kaplan attempts this very transformation in her reading of Fanon's *Black Skin White Masks* as a document of trauma, and asserts colonialism as a differentiated type of trauma. Flores's reading of Legaspi's art not only sites suffering within the context of the colonial history of the Philippines, but also seeks to renovate (post)colonial "suffering" into critical "sufferance":

> Lexically, sufferance may mean the "act or state of suffering," or the "patience or endurance under suffering." We stand by the term as a means to explore the possibility of reclaiming the affect of sufferance as an emotional economy of struggle that engages the suffering agent or, more appropriately, the sufferant to exceed "the power by which it is enabled" (Butler 1997, 15). The generative impulse of subjectivity emerges from subjection, rendering agents not solely compliant to or complicit with power, but rather co-operators of its generation. The politics of resistance can only be made to carry multiple loads of commitments in discrepant social fields of practice, and that resistance as a condition of sufferance is made accountable to a moral economy or a local moral world in which life is justified in terms of a criterion of a defensible humanity and native dignity (Kerkvliet 1991). ("Suffering")

## HOMOSEXUAL LOVING AND IRREVERENCE

For Flores, postcolonial sufferance recuperates the "suffering" of the colonized subject into (postcolonial) "critical sufferance," whereby suffering is reclaimed for its political possibilities as resistance. In Legaspi's art, personal histories of homosexual suffering are upturned and reinstated as homosexual sufferance, as the artist makes visible his once closeted subjectivity. Legaspi is one of the few openly gay visual artists in the Philippines—a society that generally still has much difficulty accepting the idea and practice of homosexuality. Many of Legaspi's works explore his own sexual alienation, especially in the context of Catholic repression and other social orthodoxies concerning sexuality in

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the Philippines. Legaspi's art practice is powerful agency for exorcizing his religious demons by confronting a repressive and conservative Catholic Church and its part in alienating Legaspi from his family and others because of his sexuality. In addition, art serves as an exploratory field for Legaspi to probe his sexual identity and investigate his subjectivity. "And also, the works are . . . experimental," he explained to me: "I do visuals in situations I can't understand. Like, I had a lover for two years who I was really in love with and it was the first time I faced my homosexuality."

This issue of Legaspi's homosexuality is made explicitly manifest, for instance, in the grey-tone pastel drawing *Lovers* (1997), in which two figures are depicted in the act of fellatio (Fig. 2). In an otherwise dim and empty room, the homosexual act of love between the two is given undivided attention, suggestive of the raw and unadorned intimacy between them. The standing figure appears to be a strange hybrid of man and beast. His naked human body stands upright, while his bestial head looks down towards his lover. Crouched

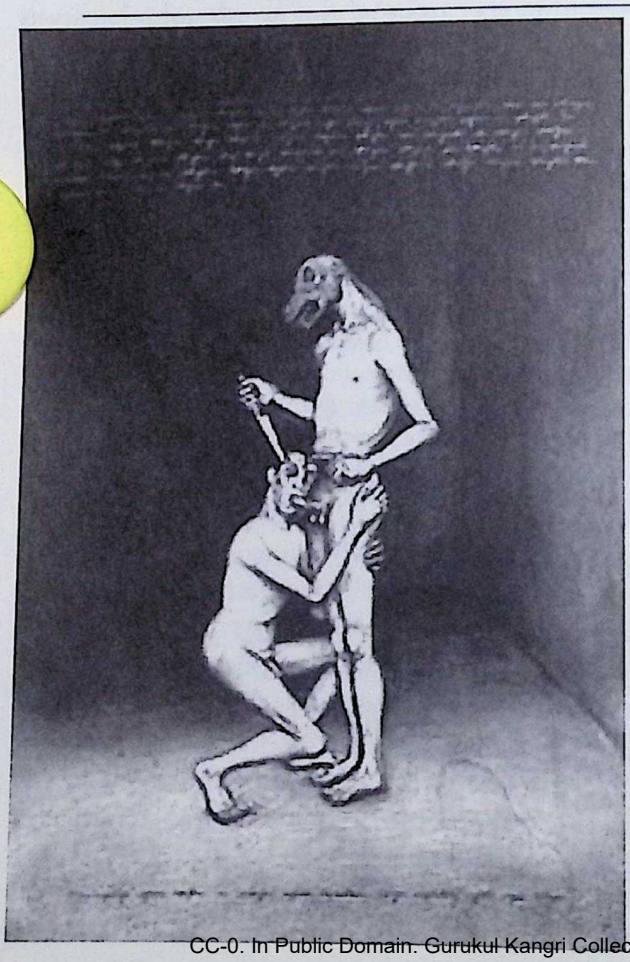

Figure 2. *Lovers* (1997). Copyright © by José Legaspi. Reproduced courtesy of the Hiraya Gallery, Manila. All rights reserved.

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below, the other naked figure sucks on his lover's erect penis, grasping at the torso of his standing lover while a pointed knife pierces his bleeding forehead—the only point of color in the drawing. Beyond the general connotations of homosexuality that are suggested in this drawing, other questions also surface. For instance, are we to interpret this as an act of sexual violence, or as the title suggests, one of erotic love? Do these two figures enjoy mutual sexual pleasure of same-sex love and sado-masochistic intimacy, or is one the bearer of sexual threat and pain as defined by a heteronormative gaze? While Legaspi's drawing might serve here as queer loving and pleasurable remembrance of his own sado-masochistic homosexual experiences, he might also be communicating the memory of an oppressed sexual existence, his personal history of sexual grief and frustration, and the violence done unto him by discriminatory sexual orthodoxies which cast his sexual desires as marginal. In yet another drawing from the *Phlegm* series reflecting homosexual themes, two men are shown standing on the corner of a dark street or alleyway, one clothed and facing us full-frontal; the other naked with his back towards us and his left hand stretched out, touching the covered genital area of his companion on this street corner.

Although homosexuality is increasingly tolerated within Philippine society—especially by the younger, US-oriented generation—there is still much discrimination towards gays and lesbians. The first gay rally in Manila was held only just over a decade ago, in June 1994, and was quite a small demonstration, with only fifty people in attendance (Pettis). According to one news report in 2005, "more than 80 percent of the 84 million [Philippine] population belong to the [Catholic] faith" (Marinay). Indeed, the influence of the Roman Catholic Church filters powerfully into the everyday lives of Filipinos. As a consequence of the Spanish colonial influence in the Philippines, the Catholic Church established itself firmly there, with the Philippines now the principal center of the Catholic faith in Asia. Throughout Philippine history, political powers too have submitted to the Catholic Church, strengthening its hold on civil life. Social issues surrounding education, contraception and abortion, and marriage and divorce are strongly influenced by the opinion of the Church. The Church's views on appropriate sexual acts are especially significant: for instance, it insists that any form of masturbation or premarital intercourse is sinful, and condemns homosexuality as unnatural behavior. While oral and anal sex acts are forbidden by the Church, many urbanized Filipinos practice them (Leyson).

With regards to homosexuality in particular, it is noteworthy that the religious values of both Christian andMuslim colonists coded homosexuality as sinful, immoral, and/or unnatural (Leyson). Despite this, homosexuality is legal today as long as it is not carried out in public spaces, and the age of consent is eighteen years. (That Legaspi's personal narratives of homosexuality

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are encountered in the public space of exhibitions is something I will return to later.) Gays nonetheless remain largely marginalized within a predominantly macho society that regards gays as effeminate (as in the cross-dressing effeminate *bakla,* often mistakenly conflated with being homosexual) or peculiar. For instance, gays and lesbians are still barred from entering military service. Among marginalized identities, women's concerns continue to dominate, challenging the patriarchal mainstream, although there are growing gay rights organizations, with "Pro-gay Philippines" principal among them.

Homosexuality in the Philippines is reproduced in the mainstreams of social discourse as disease or perversion. As J. Neil C. Garcia writes in his analyses of gay culture in the Philippines, "the local Filipino belief is that [homosexuality] is like an infection, [or] 'catching' (nakakahawa)"(*LGBT*). The heteronormative construction of homosexuality as pathology is revoked in Legaspi's art through the artist's explicit imaging of homosexual acts, scenes of violence, and performances of irreverence, which reconstitute the pain of homosexual suffering as critical inheritance.

Freud's idea of the resurrection of memory is pertinent to Legaspi's religiously infected work. Ironically, like an unwanted virus, the Christian theme of redemption and salvation through suffering and martyrdom is a central issue that Legaspi rebels against. The crucifix and the crown of thorns are among the emblematic Christian motifs of such suffering, and in works such as the sculptural installation piece *Crucifixion* (1995), the two are vehemently mocked. The crown of thorns is instead turned into a length of barbed wire and wrapped around the face of a bleeding, crucified, Christ-like figure; atop of his head three golden metal spikes suggest a teasing glory in death. In a pastel drawing of the same title, the figure of a plump woman is hung upside-down on a cross, her feet nailed at either end of the horizontal axis in a way that forces open the passage to her vagina (Fig. 3). With hands pinned down atop each other at the bottom end of the cross, she is helpless flesh to the knife that stabs brutally into her bleeding vagina. Sickening boils infest her skin all over, and the dark staging of this event is interrupted by margins of Legaspi's nonsensical scribble.

In both these versions of "the crucifixion," the obsession with penitence and redemption through suffering is demystified and literally upturned through Legaspi's nonchalant treatment of the otherwise sacred icon of the cross. Robbed of their symbolic sanctity, crowns, halos, crucifixes, and images of Christ and the Holy Mother are appropriated to sacrilegious effect by the artist. Suggestive of his indifference to the sacred significance of these icons, Legaspi has said, "Growing up with those symbols—the crucifix, the halo, all of them very important—you wonder, 'what would happen if I spit on them?'" Indeed, through his imagery Legaspi is seen to rebel against his strict Catholic upbringing and its repressive hold on his life. As one arts writer

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has remarked, "For José Legaspi, institutional religion is a bad trip, bringing memories as utterly bleak as his drawings" (Torres 12).

Interestingly, Legaspi is not alone in this kind of aesthetic as regards Philippine artists. The US-based Filipino artist Manuel Ocampo presents us with a similar blend of gruesome imagery and religious sacrilege. His work entitled *God* (1991) is a potent example of this (Fig. 4). And while both these contemporary Filipino artists confront us with images that are shocking in their violence and brutality, it is important that we do not dismiss a longer history of such images in the Philippines. The traditional crucifix is itself a bloody image of pain and violence—a man nailed at his hands and feet to a cross. That Christian societies have largely become numb to the violence of such imagery tells us about the power of discourse and our ability to reinscribe objects with different cultural meanings—in this case, a dutiful suffering for mankind. The violent spectacle of self-flagellation ceremonies continues to be an important means for repenting and redeeming oneself among Catholic communities. And one

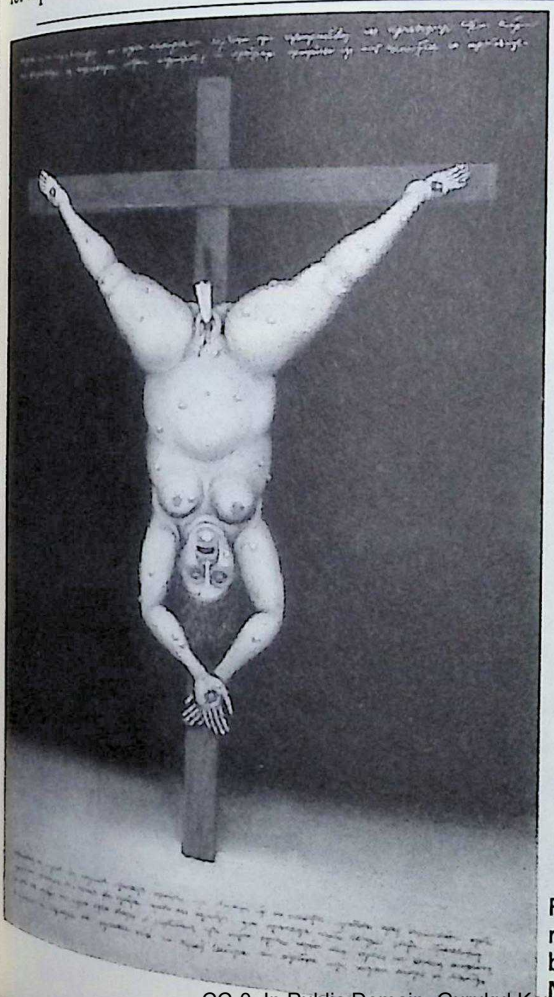

Figure 3. *Crucifixion* (1999). Copyright © by José Legaspi. Reproduced by courtesy of the Hiraya Gallery, Manila. All rights reserved.

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of the most treasured of Philippine paintings, Juan Luna's *Spolarium*, dating from the nineteenth century, shows the death of Roman gladiators in the Colosseum—the ultimate theatre of blood sport (Fig. 5).

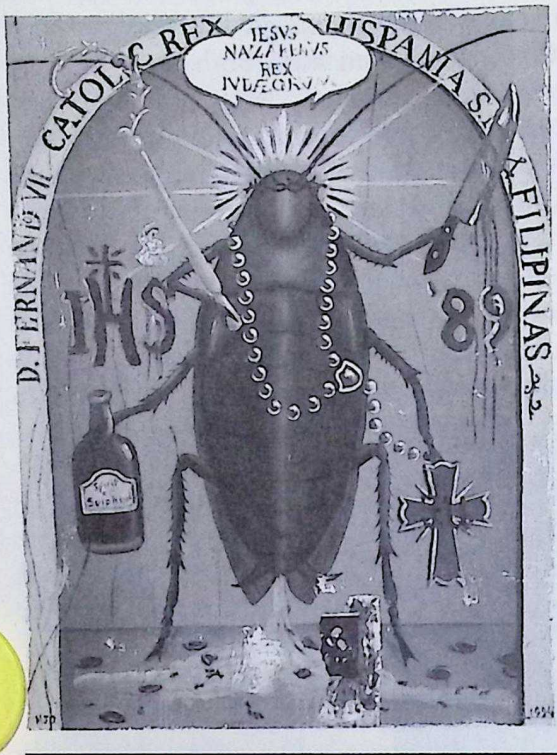


Figure 4. *God* by Manuel Ocampo (199 Collection of D. E. Hardy and Fran Passa lacqua. From *Virgin Destroyer* by Manue Ocampo, with an introductory essay b Jenifer P. Borum. Honolulu: Hardy Marks 1996. Reproduced by permission of the publisher. All rights reserved.

Figure 5. *Spolarium* by Juan Luna (1884). Reproduced by permission of the National Art Gall National Museum of the Philippines. All rights reserved.

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That the figure on the cross (see Fig. 3) is a woman might be telling of Legaspi's trying relationships with the women in his life—not only those with whom he shared a homosexual partner in jealous secrecy (Interview), but also his mother. There is an oscillation between the female sexed body and the maternal virginal body in Legaspi's works. Indeed, the Madonna figure recurs in Legaspi's work as maternal memory, though hardly beatific in her representation. In 1995, for instance, Legaspi exhibited a show in the Philippines that "included a sculpture of the Madonna vomiting onto the Christ child" (Cheng). More recently, however, there is some conflict detected between reverence, pity, and contempt for his late mother.

The pastel drawing entitled *Prayer for the Dead* plays on the Madonna theme. Here Legaspi's mother is presented to us with rosary beads in one hand, a small statue of the Madonna figure supported in one arm, and the other arm pulling her dress hem upwards to reveal her bloodied-knees, worn from the pain of kneeling in prayer to her God. Despite her religiosity, she is somewhat evil and satanic, ornamented as she is with her devil-like horns, red-stained lips, and long-toothed fangs. Her wide-open, zombie-like eyes penetrate our stare as if to say, can you not see my life's suffering?

In the sculptural installation *La Muerte de Justo* [The Death of the Just] (c. 1998), Legaspi has carved the frail, life-size image of his elderly mother seated in a chair and framed by a wooden, shrine-like enclosure (Fig. 6). At the center, a knife cuts through his mother's bleeding chest and her wrinkled hands grip the arms of the chair as if holding on for her life. The white lace of the delicate dress she wears is indelibly stained by a pool of red blood, which pours out of the wound in her chest and onto her lap; perhaps an intentional resting place, for this Holy Mother is represented here without Child, but her lap is also the site of the maternal blood she once shed in giving birth to her son. Pained by the knife to her chest, her eyes well with tears that gush down the sides of her distressed face, and she stares directly ahead with vacant unknowing, struck by the fear of death. Her cry of pain seems almost audible as her face pulls taut in agony. Legaspi's tormented mother is nonetheless imbued with a respect and reverence for her quiet suffering, suggested by the artist's beautifully crafted form and the venerable air of his mother's enshrinement in death. The work is typical of Legaspi in its baroque disposition, combining elements of torment and ecstasy.[6]

While it is easy to interpret this sculpture as a form of blasphemous sensationalism, it is significant that Legaspi was absent from the Philippines when his mother was dying of cancer—tragically, not much after his father suffered a similar fate (Interview). As a result, Legaspi actually missed seeing his mother's death, and had no control over her fate. The piece might then be regarded as a performative act of memory, in which Legaspi atones for his absence at the time

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of his mother's death, as well as offering an acknowledgment of her freedom from earthly suffering. For hers, as it turns out, was also a painful life filled with betrayal from her husband and angst from her homosexual son (Interview).

Family members are central characters in Legaspi's works, and through their representation, Legaspi reveals a conflicted and unsettled relationship with them. As Flores notes, this is usually marked by "a mixture of disclosure of hypocrisy and a painful coming to terms with their existence" (Pers. Comm.). In relation to his mother in particular and his unsettled relationship with her, curator Lynne Seear writes: "Legaspi's mother is dead and his relationship with her was passionate but conflicted. As a young boy, he vandalised her shrines, her storehouse of saints, imposing devil's horns on the Madonna figures, revealing, he believed, their true nature" (66). In *The Death of the Just* Legaspi enshrines his mother as a saint-like Madonna figure, but her saintly

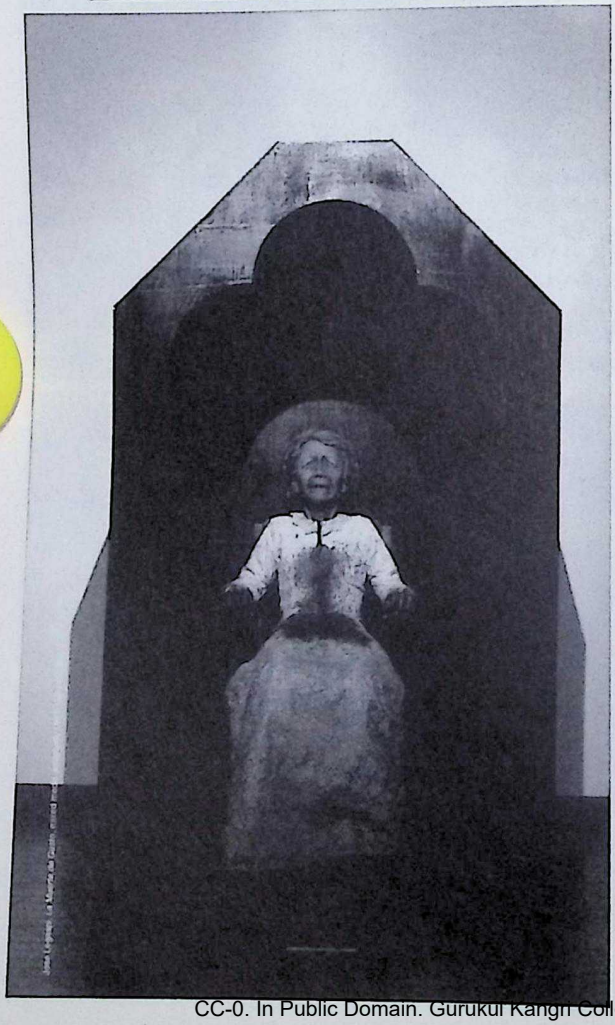

Figure 6. *La Muerte de Justo* [*The Death of the Just*] (c. 1998). Copyright © by José Legaspi. Reproduced by courtesy of José Legaspi. All rights reserved.

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suffering is made unashamedly brutal and far from heavenly. Recalling Saint Augustine's words, "As long as we are in the body, we are absent from the Lord; for we walk by faith, not by sight,"[7] Legaspi's mother's suffering-in-faith is, in contrast to Saint Augustine's belief, unmistakably in and of the body. Moreover, in this as well as works such as *Hanged Man* (2001), the reverential aspect of Legaspi's installations again recalls the function of public monuments and memorials of suffering. They are shrines of remembrance to the victims of violence and suffering that the artist has known in his life, including himself. Hence, the notion of monumental and commemorative memories is also suggested.

### *PHLEGM*: RECUPERATING THE ABJECT

The suggestion of a memorial to suffering also comes through very strongly when Legaspi assembles his individual pastel drawings en masse. *Phlegm* (2000–2002), for instance, is an installation comprising one thousand of his small, charcoal drawings arranged randomly, but assembled so as to form a larger quilt-like pattern on the gallery wall. When viewed from a distance, the imposing panels encourage one's eyes to move feverishly through the haunting but intense color palette of grey, black, and white. In this way, Legaspi disrupts the authority of any single continuous narrative across the individual drawings, and instead, reinforces the maelstrom of his nightmarish memories. As Legaspi himself asserts, "Art cannot order people around. Art dies the moment it acquires authority" (qtd. in Marbella 22).

Beyond the impact of this larger quilt of memories, the intimacy of each individual image remains sensitively compelling and reinforces the economy of excess with which Legaspi engages. Recurring visual devices of these drawings include the tight and confined, cell-like space of a room or a street corner, and the characters depicted, including his family, his lovers, and himself. Usually there is a singular story told in each frame, suggested by one or two characters; furnishings are used sparingly to convey a sense of domestic space—the private realm and genesis of Legaspi's repressed sexuality.

The important element of script appears throughout many of Legaspi's drawings—such as in *Birth* (1997), *Greed* (1997), *Dog Eating a Woman* (1997) (Fig. 7), *Job* (1997), *Prayer for the Dead* (1998), and *Lovers*—that reinforces the autobiographical nature of his work. At the top and bottom sections of *Lovers*, for instance, Legaspi's trademark illegible script borders the pictorial field (see Fig. 2). This use of script punctuates Legaspi's drawings with a stronger sense of narrative, as if through the combination of visual and written textual devices, a narrative is being told as in the pages of an illustrated storybook or the shuffling frames of a subtitled film. Here the use of written text performs an

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evidentiary function, suggesting a story to accompany the confronting image Legaspi has lain before our eyes. At first, the viewer is most likely taken over by an urge to read the text. However, upon closer inspection, it becomes apparent that the script is unintelligible, a nonsense scribble. As Philippine art historian Ana Labrador explains, Legaspi argues that the words "are there for aesthetic reasons and must not be taken literally. . . . Legaspi cites as influences television cartoons, his inability to read Islamic calligraphy, and letters from his former Japanese boyfriend. In this sense, the power of his narratives arises out of their disconnection with the images" (51). Moreover, the inability to understand the written cursive text produces an unsettling and frustrating state of incomplete knowledge on the part of us as viewers who, once compelled by the dramatic strength of Legaspi's images, seek to share in their memory. The curious events remembered in these drawings, it seems, are ones that Legaspi

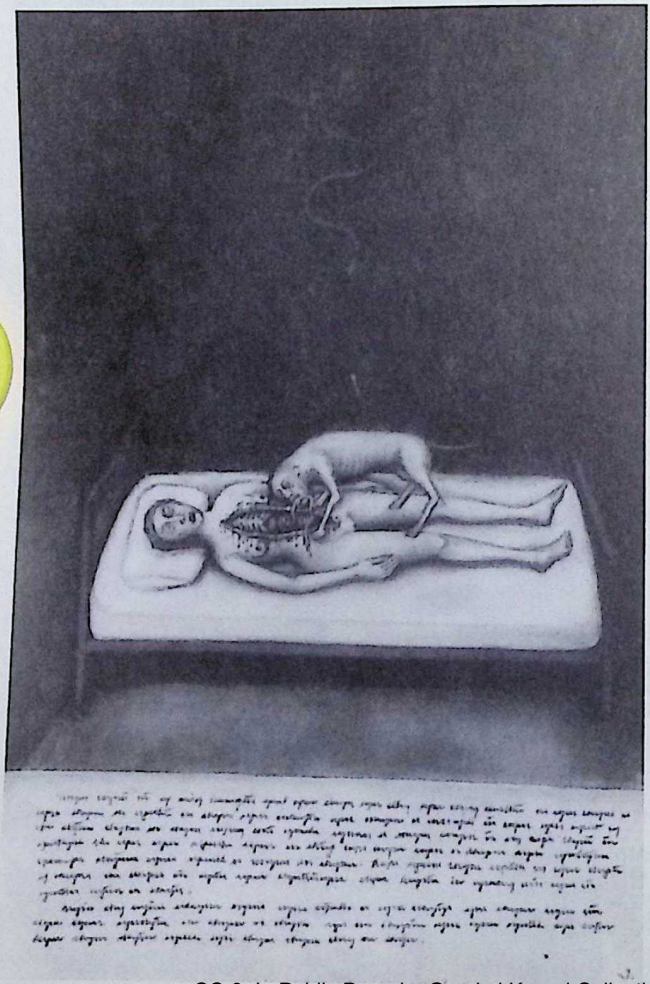

Figure 7. *Dog eating a woman* (1997). Copyright © by José Legaspi. Reproduced by courtesy of José Legaspi. All rights reserved.

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wants to remain personal to him to some degree, for he delivers stories of his personal past that only he will know in their entirety. Nonetheless, like history writing itself, even in their incomprehensibility, the power of the word is seen to perform a symbolic secondary legitimation of Legaspi's own past.

The techniques Legaspi applies to arrive at his drawings are also significant with respect to "tracing his past." Alongside his almost obsessive compulsion to detail and refinement are counter-tendencies towards the raw and coarse. In this latter mode of practice, Legaspi's drawings are very roughly executed, the result of almost automatic, gestural movements. One after the next, they pack the delicate pages of his sketchpad with forceful effect, eventually serving as both experiments and final pieces. These rough and ready sketches are not necessarily an accumulative progression towards a final refined product, but rather are often a raw finish in and of themselves. In this way, the temporal nature of recalling any single idea, feeling, or experience, arising from the spontaneous recollection of repressed histories, is captured with a powerful rawness, immediacy and frankness. Legaspi explains that his inspiration comes in "quick flashes," and is based on his real-life experiences, even if his works are embellished to a certain degree in the end (Cheng). In addition, because of the fragility of his sketch paper material, not all of Legaspi's drawings make it to documentary form—many become damaged or misplaced. In this sense, Legaspi's production process acknowledges a desire to evoke personal memories that are embedded in the present moment of subjective recall, and therefore, stand in contrast to the generally rehearsed, refined, and revised documentary processes with pretenses to an objective kind of history making.

As a form of automatic drawing, Legaspi's sketches may also represent manifestations of his unconscious memories. Borrowing from the work of Delboeuf, Sigmund Freud argues in *The Interpretation of Dreams* that "every impression, even the most insignificant, leaves an ineradicable mark, indefinitely capable of reappearing by day." It is in this sense that Legaspi's drawings may be viewed as a "reappearance" or "resurrection" of unconscious memories into their conscious realization. Describing the work of Freud, Burgin observes that, "[m]emory itself cannot be a conscious phenomenon; if it were then the system perception-consciousness would be overwhelmed with the sheer number of fresh impressions. All memory, then, is unconscious in the 'descriptive' sense" (217).

Patrick Flores has described Legaspi's art as "a visual diary in progress that chronicles the many ways in which a person's body is desecrated and redeemed at the altars of a suffering spirituality" ("José" 107). Indeed, in its autobiographical subject matter, it relates to the "recovery" of the artist's past

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and his sense of self, while at the same time offering a critique of the oppressive social conventions that have impacted on his life history. Often recording a gruesome and agonizing personal history, it is compelling in its ability to trigger affective responses of loathing, ache and empathy. It is also a means for processing and translating Legaspi's (Jojo's) memories of trauma:

> Art, Jojo feels, is a form of release for all his experiences, emotions, fantasies, thoughts, and perversions; he even sees it as a cheap thrill. He respects it only because it has been his companion for such a long time. It is art that gets him through his everyday existence, either for economic or therapeutic reasons. It is what keeps him sane, the embodiment of the soul that his writings cannot capture. (Pineda 73)

The experience of memory in Legaspi's art is of a more vicarious nature for "those who wish to share in the artist's torment." The artist unashamedly explores his personal experiences of suffering and pain in his art, and prioritizes this over any urgent need to have others share in these memories. Instead, the invitation to share in Legaspi's own pasts of suffering is offered through affective engagement with his work:

> Here I lay bare my true, satanic self,
> all the corruption in my soul.
> Only those who wish to share my torment
> Can look at my sketches and be just as lost.
> I do not care to draw pretty pictures
> All I want is to show things in me that,
> Otherwise, I prefer to hide. (qtd. in Marbella 25)

At the corner of a dark street, a plump woman adorned with a crown crouches over gleefully on all fours as a dog sodomizes her; a ghoulish-looking man stares at us vacantly and chillingly, with spikes extending from his skull, his mouth obscured from view by a fog of possibly bloody, oral mess; a mother stabs the head of her newborn infant, still attached to her body by its umbilical cord; a lonely diver, stripped bare to the skin, plunges into the mighty depths of the sea; a man apparently gouges out his eyes to the point of bleeding tears; and in the spirit of slapstick comedy, a naked man—perhaps Legaspi himself—bends over, hands either side of his buttocks, performing an unashamed act of farting, with his buttocks, penis, and face lined up in full view (Figs. 8 and 9). Weaving across these drawings, pleasure meets pain, sex intersects with death, and beauty and happiness are found in acts of evil and violent suffering. The body, and more specifically, the abject body, is repeatedly shown and suggested, signifying an attempted interruption of an imposed bodily purity and corporeal order. Moreover, the body might be interpreted in terms of Legaspi's present-pasts, in which time is linked to

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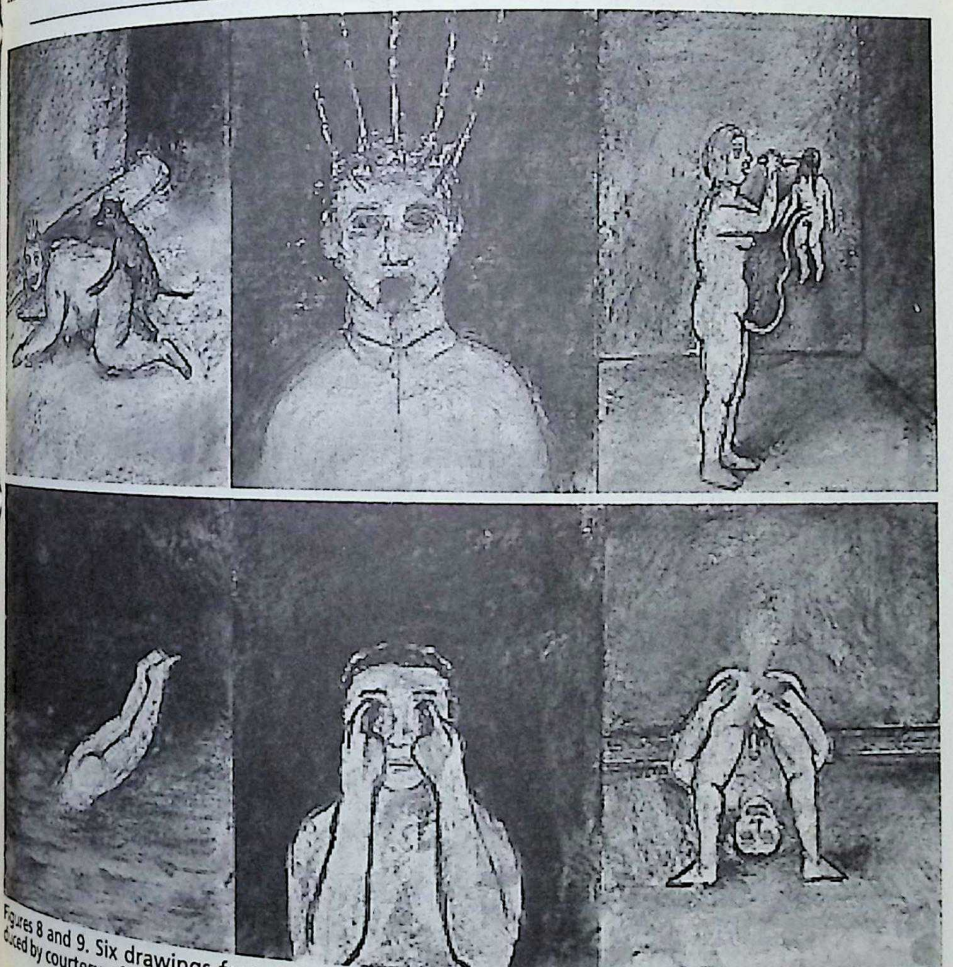
> the usual temporal structure of subjective space . . . with the future situated ahead, the past behind. But, further to this, the future is linked to the mouth, the past to the anal orifice. The anterior-posterior axis of subjective space is the axis of the digestive tube. Time is, at the same time, food and excrement, oral object and anal object; it is, in fact, the digestive object. (Lévy 93–94)

It is apposite that Legaspi should entitle this set of works *Phlegm*. For if the body is also a space that embodies time, and the abject body is a further marker of time, then *Phlegm* records an expulsion of bodily waste and embodied histories, but only so as to recuperate them. Legaspi's dark and haunting drawings may be seen to contest religiously inspired State-inscriptions of sexuality and bodily purity in their bold, if gruesome, re-assertion of the repressed abject body. Through his visual reflections, Legaspi releases the pain and torment that have plagued his body, clearing his lungs of the phlegm that has thus far obstructed the passage of his life.



Figures 8 and 9. Six drawings from *Phlegm* (2000–2002). Copyright © by José Legaspi. Reproduced by courtesy of José Legaspi. All rights reserved.

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Abjection (Latin, ab-jicere) means to expel, to cast out or away. In *Totem and Taboo* and *Civilization and its Discontents,* Freud was the first to suggest that civilization is founded on the repudiation of certain pre-oedipal pleasure and incestuous attachments (McClintock). In individual drawings such as *Birth, Joy/Murder,* and *The Escape* (Fig. 10), Legaspi relates the hold of Catholicism in the Philippines, and its influence in defining the pure, sacred, and ordered social body. Postcolonial re-inscriptions of "clean" and "abject" bodies in the Philippines come to be governed by the hegemonic codes and mores of colonial Catholic-inheritance that are also strongly supported by the Philippine State. The sexed and gendered body in Legaspi's work is interrogated through the abjected and taboo homosexual subject that is denied in Catholicism. Legaspi rages against this abjection-as-repression in his dark and gruesome representations of the body. In particular, we witness the human body in Legaspi's works as punctured, pierced, ripped, sliced, dissected, gouged, stretched, flaccid, lifeless, dripping with blood, infected with boils, and turned to animal flesh. Bodies fuck, vomit, shit, and bleed. However, they also weep tears, caress lovingly, reflect human vulnerability, and present corporeal majesty and beauty. Hence, for Legaspi, the corporeal body is a site of both explicit cruelty and sexual gratification; violence and desire; the sacred and profane.

Through his art, Legaspi embodies the situation in contemporary Philippine society concerning the marginalization of homosexuality (and other queer sexualities) in a heteronormative culture. Moreover, he makes visible the State's common refiguration of queer identities as coded by abjection and therefore, requiring cultural purging. As suggested earlier, homosexuality has been defined by the Philippine State in terms of abjection, to control its threat to the purity and integrity of the heteronormativity of the Catholic-influenced State. Significantly, however, products of abjection, as Legaspi presents them, are critically recuperated as "signifiers of resistance for [their] reconstitution into allies of the artist" (McClintock ii). The recovery and re-assertion of homosexual bodies becomes an act of resistance.

We might also consider the agency that is performed by Legaspi's art in terms of abjection. That in re-materializing and making homosexuality and other so-called impure, improper, and "unnatural" behaviors palpably visible, something previously excluded as otherness, as abject, within inherited colonial, orientalist discourse is recuperated in a blatant performance of cultural abjection. Hence, what was previously abjected—homosexuality—is recuperated to perform a critical act of abject subversion. Moreover, there is a self-reflexive oscillation between self and other, within both the body of the artist and the spectator. As Jones argues, "these bodies [of the artist and spectator] are produced as resolutely social, as bound up in a relationship of complicity such that both become responsible for the production of particular identities

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as these take shape within the social." The visibility of the homosexual body may be seen as a historical threat to the integrity of the Catholicized body of the Philippine State, demonstrating a critical reinterpretation and overturning of normalized heterosexuality.

The materiality of the abject body is re-inscribed here to political effect, reasserting the importance of the abject to subjectivity. The abject threatens the purity of the subject by exposing the border between self and other, and reveals this border as fragile. In this case, the "unclean" stuff (blood, farts, excrement) disrupts the boundaries of purity defined by the Philippine State and its Catholic principles. Citing Julia Kristeva's work on the abject, body theorist Robyn Longhurst explains further:

> The cost of the clean and proper body emerging is what Kristeva calls abjection. Abjection is the affect or feeling of anxiety, loathing and disgust that the subject has in encountering certain matter, images and fantasies—the horrible—to which it can respond only with aversion, nausea and distraction. (28)

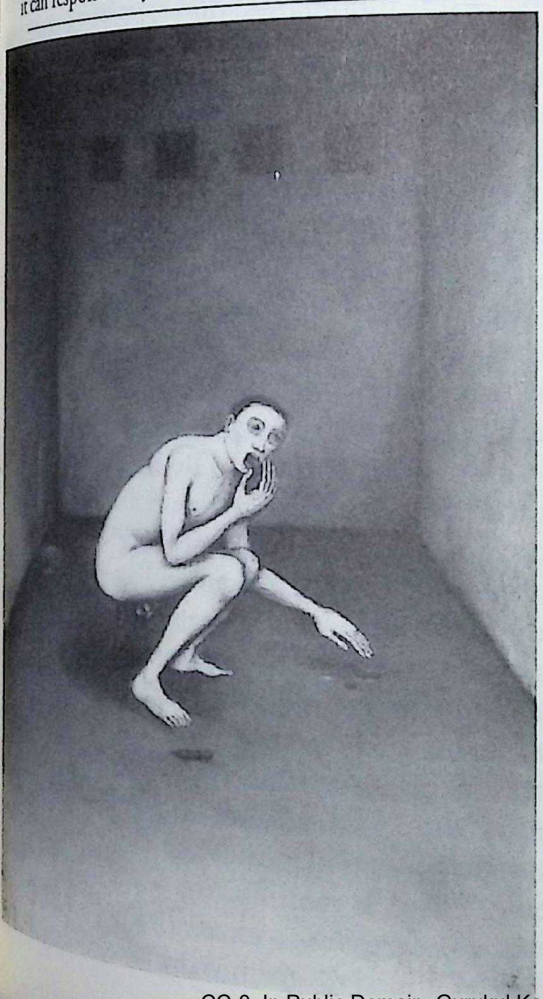

Figure 10. *The Escape* (1998). Copyright © by José Legaspi. Reproduced by courtesy of the Hiraya Gallery, Manila. All rights reserved.

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Kristeva argues that social beings are created and defined through the forc of expulsion—a purging of elements deemed socially impure, improper, o unclean. However, this is never totally possible as, in the words of Kristev "what is abject, on the contrary, the jettisoned object, is radically excluded an draws [one] toward the place where meaning collapses. . . . [F]rom its place o banishment the abject does not cease challenging its master" (2). Put differ ently, these undesirable elements can never be totally purged. Instead, "the haunt the edges of the subject's identity with the threat of disruption or ever dissolution." Describing this dynamic ambiguity further, Grosz argues, "Th abject is what of the body falls away from it while remaining irreducible to th subject/object and inside/outside oppositions. The abject necessarily partake of both polarized terms but cannot be clearly identified with either" (192 In this way, abjection is the interplay of being both inside and outside suc that "ingested/expelled objects are neither part of the body nor separate fro it" (Longhurst 29). The consequence of this indeterminability is the subject shaky hold "over its identity and bodily boundaries, the ever present possibili of sliding back into the corporeal abyss out of which it was formed" (Wrigh 198).[8] In other words, "Abjection is above all ambiguity" (Kristeva 9).

## CONTESTING IMAGES

No doubt, the abject body is a crucial medium and site for Legaspi's artis tic exploration of sexuality. Related to this is his larger exploration of se and self-identity. As cultural theorists such as Mike Featherstone and Bryan Turner have suggested, in late modernity the body has become the primar means for self-expression, for the writing of one's identity. However, whil Legaspi's drawings are principally personally inflected, they are also wedde to the more public dimensions of their inheritance. By this, I mean that w can connect Legaspi's private reflections on his own repressed histories within the context of Philippine society to the colonial inheritance of Catholicism. What has been habitually suppressed and unspoken in Legaspi's life in th name of someone else's morality is finally given violent visibility through th agency of his own art production. In doing so, Legaspi highlights the mo ment of rupture between past experience and its expression, and the way in which the past provides powerful inspiration for, and is indeed reenacte through, artistic representation (Sturken 3). Moreover, he shows art to b a space for transgressive identity formation and expression—different fro mainstream or normative models of social identification.

Acknowledging that memory and forgetting are always co-dependen processes, the instances of artistic memory-work in Legaspi's art practi function not as representations of already legitimized histories, but inste

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are a performance of "counter-memories."[9] In other words, these examples of contemporary art provide visual expressions of alternative individual and collective pasts-in-the-present. Art becomes a manifestation of the subjugated historical knowledges of individuals and communities whose memories have been repressed or discounted in official histories, including the canon of art history. The political capacity of memory is also exploited, and in particular, counter-memories to Catholic prescriptions regarding sexuality are cited as "transgressive reinscription" (Dollimore 284–85).

Moreover, the political consequences of selectively remembered and forgotten visual histories demonstrate that memory is a "changeable script" open to contestation in its production, representation, and reception (Sturken 17). In other words, what is included as worthy knowledge of the past, who defines this past, and what this past means, is all open to struggle and change, particularly in light of memory's instability. In this Foucauldian sense, art as a site of memory is also a political site of power struggles and negotiation over the construction of memory and its meaning.[10] Even where the artist purports to be representing a certain kind of memory, this memory remains open to conscious and unconscious manipulation, reinterpretation, misinterpretation, or contestation, by both exhibition curators and art audiences, at different points in space and time.

One occasion for examining the negotiated limits of personal memory within public space was the exhibition of Legaspi's installation *Phlegm,* presented at the Queensland Art Gallery's fourth Asia-Pacific Triennial [APT] of Contemporary Art in 2002 (Fig. 11). It was the first significant exposure of Legaspi's art in Australia within the context of a major international art exhibition.[11] As the artist explained, apparently his art had been considered for inclusion in previous triennials of the Queensland Art Gallery series, but curators were hesitant to include his art because of its controversial subject matter, and its potential to disgust, shock, and offend some viewers. In the artist's words, "APT was kind of nervous about my works . . . because of the subject. . . . I don't understand it, it's kind of funny." The initial hesitation of the Gallery was not an altogether surprising decision for a mainstream international exhibition organized by a state-sponsored art institution. What is more interesting, however, is that the Gallery eventually decided to show Legaspi's work in 2002, albeit in a back corner of the gallery, with accompanying labels warning exhibition visitors about the graphic images to be encountered within the installation. The installation *Phlegm* was characteristic of Legaspi's graphic, gruesome and confronting style of art.

Notably, the "shocking" images upon which Legaspi's career has been forged are first and foremost private reflections that have been propelled into the mainstream of public exhibition, thereby testing the limits of private

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memorialization within the public sphere of memory. Legaspi never intended to be an artist, and became one largely by accident. The thrust of Legaspi's otherwise private memories into the domain of mainstream exhibition requires a public reconsideration of how normative modes and histories of sexuality, violence, and religion relate to individualized instances of private recollection which fall outside mainstreams of history. As Paul John Eakin has argued, there are consequences to self-narration, and in particular consequences are born upon those that "break the rules" of self-narration as coded by wider public discourses. In Legaspi's case, one arts writer has noted that "many more people are offended by Legaspi than are enchanted by him." Here the limits of publicly acceptable narratives of personal memory are tested, as is publicly acceptable art. I would argue that Legaspi's art is more than just for shock-value, more than the gratuitous expression of a decadent violence, and is by contrast a seductively intimate depiction of otherwise abject themes of sexuality, death, and violence. To borrow from literary theorist Lauren Berlant, they incite us to remember how sex is mediated by publics and how to think intimacy differently—that is, outside the heteronormative limits of love and the intimate—as critical queer practice.

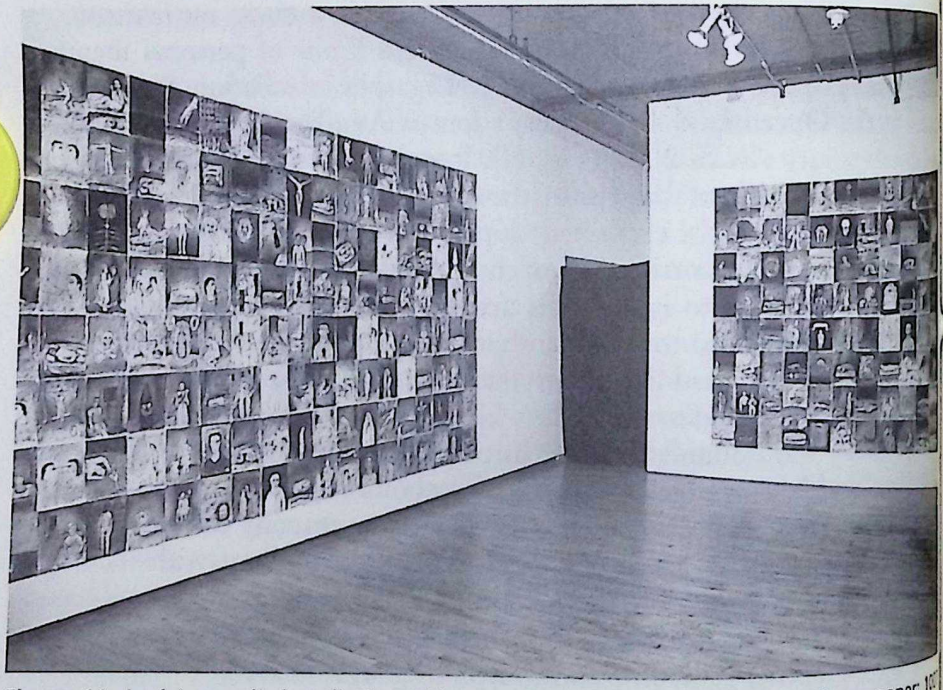

Figure 11. José Legaspi's installation *Phlegm,* 2000–2002. Charcoal and chalk on paper, 10[illegible] sheets: 22.9 x 30.5 cm. (each, approx.), installed size variable. Purchased 2002, Queensland Art Gallery Functions Reserve Fund. Collection: Queensland Art Gallery. Reproduced by permission from the Collection of the Queensland Art Gallery, Brisbane. All rights reserved.

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## CONCLUSION

Suggesting the powerful capacity of art as a tool for coming to grips with traumatic experiences and for translating traumatic memories, Annie E. Coombes comments:

> As a way of "mastering" trauma the survivor needs to objectify it and that this can only occur "when one can articulate and transmit the story, literally transfer it to another outside oneself and then take it back again, inside." Thus we may unwittingly become a step on the road to translating traumatic memory into narrative memory through our uncomfortable viewing of this collection of objects-becoming-exhibits and the unbearably poignant testimony to which we necessarily give witness. (52)

While Legaspi's visual excesses may be uncomfortable viewing, they are a poignant articulation and transmission of the artist's personal memories of suffering not only mirrored back onto himself but also made publicly visible. As audience, we bear witness to the artist's autographic narratives of violence, pain, and loss, and alongside this, his implicit postcolonial critique. I have here sought to show how memory is articulated in Legaspi's art as a defiant counter to heteronormative subjectivity, and how memories of traumatic experience and suffering have been a key motivation for the artist's re-visioning of his sexual and religious pasts, revealing the performative dimension of art production and reception. Legaspi's autographics induce a form of healing and re-membering of his otherwise suppressed life narratives towards the reconstitution of embodied queer subjectivity as lived, contemporary critical practice.

## NOTES

AUTHOR'S NOTE: I thank Professor Patrick Flores for his insightful comments on the final version of this paper. My thanks also to the artist, José Legaspi, for giving of his time for an interview and for his assistance in acquiring images to accompany this essay.

1. In this respect, Legaspi's drawings may be viewed in terms of Sigmund Freud's theories of personal memory in relation to the unconscious. In Freud's work, all memories are believed to be stored in the reservoir of the unconscious. Hence, even if not all memories are accessed, Freud believed that they remained latent and present within the unconscious for possible later retrieval.
2. Curator Kevin Power's description (reproduced here as quoted in Seear 66) originally appeared in his catalogue essay accompanying the exhibition, *The Power of Narration*, held in Spain in 2000.
3. I do not wish to privilege the visual and deny the role of other senses in the recall of memory—such as oral histories, and memories evoked by smell, taste, touch, and sound—but only point to the centrality of the visual in the "memory-work" of the artist José Legaspi. Indeed, by virtue of the multidisciplinary, mixed media practices of

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some contemporary visual artists, affective responses to their works necessitate other sensory experiences.

4. This term is borrowed from Andreas Huyssen, who uses "memory sculpture" to refer to "a kind of sculpture that is not centred on spatial configuration alone, but that powerfully inscribes a dimension of localizable, even corporeal memory into the work. This is an artistic practice that remains clearly distinct from the monument or the memorial. Its place is the museum or the gallery rather than in the public space" (*Present* 110).
5. James E. Young, on the other hand, has defined a "distinction between memorials as a generic term for texts that serve to commemorate, and monuments as a particular type of memorial that employs materials and forms commonly associated with the plastic arts" (qtd. in Dwyer 662).
6. I am grateful to Professor Patrick Flores for sharing with me his perceptive characterization of Legaspi's work as baroque-like in its expression of sufferance, reflecting both torment and ecstasy.
7. Augustine here in *The Trinity* (book 14, ch. 4: 414) is echoing 2 Cor. 5: 6–7.
8. In her work on abjection, Iris Young proposes that whole communities of people may be cast as "socially abjected groups." She argues that abjection may be considered "an understanding of a body aesthetic that defines some groups as ugly or fearsome and produces aversive reactions in relation to members of those groups. . . . Racism, sexism, homophobia, ageism and ableism are partly structured by abjection, an involuntary unconscious judgement of ugliness and loathing" (142). In this sense, we might consider for example the position of performance artists in Singapore as a "socially abjected group" whose abjection is marked particularly by sexism and homophobia.
9. I borrow the term "counter-memories" from Michel Foucault to describe alternative narratives to official versions of history.
10. Foucault's key works on the relationship between knowledge and power, especially regarding the notion of subjugated knowledges, include "Questions on Geography" and *The Archaeology of Knowledge and Discourse on Language.*
11. Legaspi had exhibited previously in Australia in two smaller shows, including one in Canberra's own School of Art.

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# REVIEWED ELSEWHERE

Contributing reviewers Nell Altizer, Patricia Angley, Alana Bell, Judith Lütge Coullie, Michael Fassiotto, Noel Kent, Gabriel Merle, Dawn Morais, and Barbara Bennett Peterson provided the excerpts for this issue.

Publications reviewed include the *Cahiers Jaurès, Far Eastern Economic Review*, (Toronto) *Globe and Mail, Journal of World History, Medieval Review, Le Monde des Livres, New Yorker, New York Review of Books (NYRB), New York Times Book Review (NYTBR), Le Nouvel Observateur, Opera News, Presidential Studies Quarterly, Times Literary Supplement (TLS), Washington Post National Weekly Edition (WP)*, and *of Books*, and from South Africa, *Business Day: The Weekender, City Press: City Pulse, Classic Feel, Sunday Independent, Tatler*, and *The Witness*.

**Adams, Abigail and John**

*My Dearest Friend: Letters of Abigail and John Adams.* Ed. Margaret A. Hogan and C. James Taylor. Foreword by Joseph J. Ellis. Cambridge: Belknap/Harvard UP, 2007. 508 pp. $35.00.

"From John's salutation in the first letter—'Miss Adorable'—to the epilogue and his final signature in a letter to his son John Quincy about Abigail's death—'your Aged and Afflicted Father'—the Adamses' correspondence gives modern Americans an extraordinarily personal view of our country's founding."

Mary Beth Norton. *NYTBR*, Nov. 4, 2007: 28.

**Allen, Woody**

*Conversations with Woody Allen: His Films, the Movies, and Moviemaking.* Eric Lax. New York: Knopf, 2007. 390 pp. $30.00.

"Yet for all the measurable ways in which Allen has gone from callow neophyte to seasoned pro, Woody-the-person seems never to have changed much. Lax's interviews are arranged not chronologically but according to broad categories related to the filmmaking process—for example, 'The Idea,' 'Writing It,' 'Directing,' 'Editing.' So even when Lax jump-cuts from 1973 to 1987 to 1989 to 2005 in the 'Directing' chapter, there's no palpable change in voice, tenor or outlook."

David Kamp. *NYTBR*, Nov. 18, 2007: 1, 10–11.

**Auslander, Shalom**

*Foreskin's Lament: A Memoir.* Shalom Auslander. New York: Riverhead, 2007. 310 pp. $30.00.

"Into the territory of Philip Roth and Mordecai Richler, by way of Chaim

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Potok and Hella Winston, comes Shalom Auslander with the humorous b burdened autobiography *Foreskin's Lament*. . . . The book ably captures th strain between elements of Judaism, as between midrashic fables, rife with se and violence, and rabbinic Orthodoxy, with its rationalizations, loopholes and infinite scale of sin. We sympathize when he cannot reconcile the smiting of the Old Testament with the world of McDonald's, TV, shopping mall rap stars, attractive *shiksa* neighbours and Juggs magazine." A mostly positive review, though it suggests Auslander's fiction is better.

A. J. Levin. *Globe and Mail,* Nov. 24, 2007: D2

**Baartman, Saartjie (Sarah)**

*The Hottentot Venus: The Life and Death of Saartjie Baartman, Born 1789–Buried 2002.* Rachel Holmes. Johannesburg: Jonathan Ball, 2007. 239 pp. R150.

Saartjie Baartman, born in 1789 in southern Africa, came to stand as a mirror to her society, exposing the horrors of patriarchy, colonialism and the fascination with the exoticised "other." This thoroughly researched book—Holmes's second on Saartjie Baartman—was published in 2007 to tie in with the 200 year celebration of the Abolition of Slavery Act. Writing in a style that leans occasionally toward creative non-fiction, Holmes manages to steer clear of sentimentality. She recounts Baartman's incredibly sad journey from the dusty plains of the Karoo, to London's fashionable circles and, ultimately, to Paris where she (by then a drunken prostitute) died, and was posthumously cut up like a Christmas turkey, studied and displayed as a "scientific curiosity." *The Hottentot Venus* is a must-read for anyone interested in the machinations of colonialism and its far-reaching effects on the lives who suffered under it.

Carl Collison. *City Press: City Pulse,* Aug. 26, 2007: 16

**Baldry, John**

*It Ain't Easy: Long John Baldry and the Birth of the British Blues.* Paul Myers. Vancouver: GreyStone, 2007. 269 pp. $24.95.

"[Baldry's] story is told briskly and well in journalist and musician Paul Myers's *It Ain't Easy: Long John Baldry and the Birth of the British Blues.* The biography is likely to be definitive. The important voices are here: friends, family, famous protégés. It's an affectionate account, part glimpse into a vibrant music scene, part life story of a talented and troubled man."

Peter Feniak. *Globe and Mail,* Oct. 20, 2007: D1

**Ball, Edward and Family**

*The Genetic Strand: Exploring a Family History Through DNA.* Edward Ball. New York: Simon & Schuster, 2007. 265 pp. $25.00.

"Several years ago, Edward Ball took possession of an ancient family de

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and discovered something in a locked compartment that to him must have seemed almost predestined. He found a collection of carefully labeled and dated locks of hair from nine of his nineteenth century relatives, the oldest specimen dating from 1824. Ball was uniquely qualified to explore the implications of such a trove: His 1998 book 'Slaves in the Family' was a National Book Award-winning investigation into his white ancestors' dealings with their African slaves. Now he held in his hands the means to take that exploration a giant step further. Perhaps modern DNA analysis of his ancestors' hair could provide evidence of unsuspected liaisons, redraw the tree of genetic relationships, and deepen Ball's understanding of his family's story and his own identity. . . . 'The Genetic Strand' is the tale of Ball's efforts to extract truth from these preserved hair specimens, and of what he learned about the power and pitfalls of DNA testing as a tool for exploring ancestry."

Susan Okie. *WP*, Dec. 17–23, 2007: 39.

**The Beatles**

*Can't Buy Me Love: The Beatles, Britain, and America.* Jonathan Gould. New York: Harmony, 2007. 661 pp. $27.50.

"As he explains in his introduction, Gould aims to meld the three primary, often distinct strands of Beatle biography—biography, music appreciation and pop sociology—into a single volume, a mother ship of Beatles books, with, as the subtitle implies, a special emphasis on the divide between the country that gave them birth and the country that arguably loved them best. As far as I can tell, he hasn't done any original research or interviewed a soul, but he does seem to have read pretty much everything ever written about the group, going back to their first press clippings—no wonder the book, his first, was nearly 20 years in gestation. It's not so much a new take as it is a more diligent take, a grand sifting."

Bruce Hardy. *NYTBR,* Oct. 28, 2007: 12–13.

"For those who prefer to revisit the Beatles' story in all its guts and glory, [Bob] Spitz is your man. For a highly entertaining review of each and every album, nothing surpasses Ian MacDonald's 'Revolution in the Head' (1994). But if you want to relive the upheaval that the group wrought, 'Can't Buy Me Love' offers a fresh vision that, like the Beatles, brims with energy, wit and charm."

Glenn Frankel. *WP,* Nov. 26–Dec. 2, 2007: 38–39.

**Bergounioux, Pierre**

*Carnet de notes, 1991–2000.* Pierre Bergounioux. Paris: Verdier, 2007. 1,264 pp. Euro38.

"What is called a diary helps repairing time. The person you are today entrusts the one you'll become tomorrow with the task of clearing away the share of

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darkness, the lack of understanding—therefore of suffering—and obstacl and impediments in the present time." This movement makes Bergouniou Journal more impressive. No intimacy here, or if any, no disgrace or immo esty; it can be shared, it is plainly human, banal, humdrum if you like. Th Journal is the place where one records without judging what soon will becom the past, soon threatened by the loss of sense. (Gallimard has published dozen novels by Bergounioux. The present *Carnet* is the second of its genr The first also was published by Verdier).

Patrick Kéchichian. *Le Monde des Livres,* Nov. 2, 2007:

## The Bible

*The Bible: A Biography.* Karen Armstrong. Vancouver: Douglas & McIntyr 2007. 302 pp. $26.95.

"Armstrong, a former nun turned academic, tosses out one bravura insigh after another . . . with no obeisance whatever to perceived wisdom or to th denominational biases that, in recent decades, have made of the Bible a often-spurned collection of documents. Without pulling a punch, she pur sues the Bible's creation and influence from earliest antiquity to the presen touching five continents and dozens of the book's most influential interpre ers. . . . Perhaps the clearest message of all in Armstrong's account is that th Bible's 66 books constitute a historically messy, philosophically chaotic an frequently self-contradictory courage manual."

Charles Wilkins. *Globe and Mail,* Oct. 20, 2007: D1

## Bidini, Dave

*Around the World in 57 1/2 Gigs.* Dave Bidini. Toronto: McClelland & Stew art, 2007. 320 pp. $34.99.

A memoir of the former Rheostatics band member's solo tour. "For cerebr hockey fans, and lovers of independent music, Bidini is Canada's undisputa troubadour. . . . Bidini's eighth book, *Around the World in 57 ½ Gigs,* is pa elegy to his bandmates, part travelogue, part Music Appreciation 101. . . *Around the World* is a great read. It crackles electrically with Bidini's dar comedic wit."

Patricia Robertson. *Globe and Mail,* Nov. 24, 2007: D7

## Bizos, George

*Odyssey to Freedom.* George Bizos. Johannesburg: Random House, 2007. 61 pp. R270.

The integral role George Bizos plays in South African history is laid bare i the best storytelling tradition in this autobiographical tome. The autobiogr phy is not only about South Africa's journey to freedom, but also about Biz

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own voyage to liberty, which started in 1941 when the Germans invaded Greece. Bizos arrived in South Africa when he was thirteen and, despite not understanding a word of English, he worked hard at his studies and went on to become a committed and vocal human rights lawyer. It should be read by anyone interested in South Africa's path to democracy.

Nicola Mawson. *Business Day: The Weekender,* Oct. 1, 2007 (online ed.)

This is one of the cornerstones in the literature of the New South Africa. What illuminates the Bizos book is the laser-sharp insight into the operation of the South African judicial system. What strikes one is how the whole of his career remains rooted in his identity, in the personal circumstances of his life, but how, at the very same time, he constantly manages to rise above these circumstances to ensure that his vision of what really matters remains lucid. This is the source of his integrity and of his courage. The accounts of the milestones of South Africa's torturous road to freedom make riveting reading. But the book goes far beyond this: *Odyssey to Freedom* is a triumphant assertion of human dignity and a testament to what one individual can achieve against the tide of history.

Andre Brink. *The Sunday Independent,* Aug. 5, 2007: 18.

**Boone, Daniel**

*Boone: A Biography.* Robert Morgan. Chapel Hill: Shannon Ravenal/Algonquin Books of Chapel Hill, 2007. 538 pp. $20.95.

"Forget the coonskin cap,' Robert Morgan's biography begins: 'he never wore one.'... He preferred a beaver felt hat—just as appropriate for his impressive career as a hunter and trapper, and far more practical. Morgan's *Boone* is not a debunking biography, though. While remaining an admirer, Morgan sees his subject as 'more complicated . . . stranger, and far more interesting' than the tales most commonly told of him. . . . Morgan understands very well that Boone cannot be extricated whole from his mythology as an expert and archetypal frontiersman. The problem is complicated by the fact that Boone was a very large celebrity during his lifetime (rating among other things a substantial passage in Lord Byron's *Don Juan*). That situation caused him some serious problems over the years, but more often than not Boone cooperated, rather enthusiastically, in promoting his own larger-than-life image. By carefully drawing on many different accounts, Morgan works toward as clearly focused a picture of the real man as possible, while at the same time (and quite openly) reworking the legend better to suit his own tastes, and maybe ours. Emerson declared, 'All history resolves itself very early into the biography of a few stout and earnest persons.' Morgan's *Boone* can be read as an illustration of this principle."

Madison Smart Bell. *NYRB,* Dec. 20, 2007: 73–75.

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**Bout, Viktor**

*Merchant of Death: Money, Guns, Planes, and the Man Who Makes War Pos-sible.* Douglas Farah and Stephen Braun. New York: Wiley, 2007. 30[illegible] pp. $25.95.

"'Merchant of Death' is a riveting investigation of the world's most notorio[illegible] weapons dealer, Viktor Bout, whose post-Cold War arms network has stoke[illegible] violence worldwide. Although U.S. intelligence officers have tried for years t[illegible] shut down Bout's operation, Douglas Farah and Stephen Braun reveal that th[illegible] United States paid firms linked to him as much as $60 million to ferry weap-ons to the U.S. military and private contractors in Iraq in 2003 and 2004."

Fawaz A. Gerges. *WP,* Nov. 5–11, 2007: 38–3[illegible]

**Bowling, Tim**

*The Lost Coast: Salmon, Memory and the Death of Wild Culture.* Tim Bowling. Madeira Park, B.C.: Nightwood, 2007. 255 pp. $29.95.

A memoir of the Canadian poet and author's childhood in Ladner, B.C., a small fishing village, the book's "larger context is the global phenomenon of ecological collapse and the vanishing of distinct communities from landscape and memory. . . . There's a lovely magical realism about *The Lost Coast.*" A mixed review. The book is critiqued for overlooking important facts.

Terry Glavin. *Globe and Mail,* Dec. 8, 2007: D[illegible]

**Boyd, Pattie**

*Wonderful Tonight: George Harrison, Eric Clapton and Me.* Pattie Boyd with Penny Junor. New York: Harmony, 2007. 307 pp. $34.00.

"She was a blond-haired beauty with big blue eyes when Eric Clapton start-ed putting his night moves on Pattie Boyd to steal her away from his good friend, Beatle George Harrison. Now Boyd, who has achieved her own post-rock-chick fame as a photographer, breaks a long silence to tell the tale of her relationship as lover, wife and, perhaps most important, muse to two great and damaged musical forces and of the live hard, die young world in which they moved."

"Related Reading." *Globe and Mail,* Nov. 10, 2007: D[illegible]

**Bredin, Jean-Denis**

*Trop bien élevé.* Jean-Denis Bredin. Paris: Grasset, 2007. 134 pp. Euro11,90

Barrister and academician Jean-Denis Bredin, born 1929, is the scion of two apparently different bourgeois families: Jewish father (values: work, faithful-ness, earnestness), catholic mother (values: taste, elegance, refinement). At bot-tom, similar: "In my two families, I quickly discovered that the child must be obedient, virtuous, silent, condemned to no life, eternally to excuse himself for existing." After the parents' divorce, the child is entrusted to care of the father

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who dies suddenly "from working too much, suffering too much." Then, in 1942, appears the yellow star. The child goes to school under another name. His nights are peopled with cries and siren howlings, his days with a frightening silence: the silence of schoolmates taken away, of the shame and guilty feeling of being alive. Bredin has opted for a short narrative in short, dry sentences. The style is polished, restrained, with a high sense of propriety.

Christine Rousseau. *Le Monde des Livres,* Dec. 7, 2007: 5.

**Brittain, Miller**

*Miller Brittain: When the Stars Threw Down Their Spears.* Tom Smart. Fredericton: Goose Lane, 2007. 180 pp. $65.00.

"Readers interested in 20th century Canadian art and fond of the poems of William Blake will enjoy this elegant account of the career of New Brunswick-born painter Miller Brittain. Many excellent colour plates, accompanied by thoroughly researched biographical information, chronicle Brittain's growth as a painter who, throughout his career, found inspiration in Blake's writing."

"Gift Books." *Globe and Mail,* Dec. 8, 2007: D12.

**Brown, Gordon**

*Gordon Brown, Prime Minister.* Tom Bower. London: HarperPerennial, 2007. 576 pp. £8.99.

"One of the new prime minister's most senior cabinet colleagues speaks privately of two Browns: 'Good Gordon' and 'Bad Gordon'. With relief, the minister adds that it is the former who has been running the country since late June. The latter is the person who comes under examination in Tom Bower's updated biography, *Gordon Brown, Prime Minister.* . . . That will come as little surprise to readers of Bower's earlier work. He specializes in the meticulous demolition job, piling up the details and revelations that can shatter a public image. (Previous victims include the fraudster-tycoons Robert Maxwell and the recently convicted Conrad Black.)"

Jonathan Freedland. *NYRB,* Oct. 25, 2007: 54–57.

**Broyard, Anatole**

*One Drop: My Father's Hidden Life—A Story of Race and Family Secrets.* Bliss Broyard. Boston: Little, Brown, 2007. 514 pp. $24.99.

"For Henry Broyard, race was nothing measurable in drops of blood—it was composed of a name and the restrictive laws and attitudes of society. 'I may never be able to answer the question What am I?' his great-great-granddaughter writes, 'yet the fault lies not in me but with the question itself.' Her brave, uncompromising and powerful book is an important contribution toward the negation of that question."

Joyce Johnson. *NYTBR,* Oct. 21, 2007: 9.

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**Bush, George W.**

*Dead Certain: The Presidency of George W. Bush.* Robert Draper. New York: Free Press, 2007. 463 pp. $28.00.

"'Dead Certain' features a compelling account of the 2000 South Carolina primary and the destruction of the McCain campaign. Yet it reveals far less about the cold-blooded calculation inside the White House to exploit 9/11 and Iraq for campaign purposes in 2002 and 2004. Bush's disputed victory in 2000 and the impact on his presidency: half a page. The challenge of electricity generation in occupied Iraq: an entire chapter."

Richard Wolffe. *WP,* Sept. 24–30, 2007: 38.

AND *The Terror Presidency: Law and Judgment inside the Bush Administration.* Jack L. Goldsmith. New York: Norton, 2007. 256 pp. $25.95.

"Draper's thesis is that the immature Bush was transformed by the terrorist attacks of Sept. 11. 'All the man's undersized, self-conscious ways—the smirk, the reedy defensiveness, the exaggerated imperiousness of his executive stroll—had collapsed into a new persona. . . . He was a war president now and perfectly at ease with the role.'" "But there is a great failing in Draper's account of Bush as a war president. He says next to nothing about what I think will be seen, along with the Iraq war, as the most important legacy of Bush's presidency: his effort to enlarge the unilateral power of the president." "What Draper does not discuss—the record of Bush and his lawyers on torture—is grippingly examined by Jack Goldsmith in 'The Terror Presidency.' Goldsmith is a conservative Harvard law professor who was assistant attorney general in charge of the Justice Department's Office of Legal Counsel for nine months in 2003–4. That is where official government opinions on the law are prepared."

Anthony Lewis. *NYTBR,* Nov. 4, 2007: 26–27.

**Bush, George W., and Ariel Sharon**

*Lost Years: Bush, Sharon and Failure in the Middle East.* Mark Matthews. New York: Nation Books, 2007. 453 pp. $36.00.

"President George W. Bush and Ariel Sharon, writes Washington journalist Matthews, had a relationship wherein each tried to convince the other of his vision of the Mideast. Sharon wanted the Intifada reined in and fixed borders. Bush wanted to export stable democracy. But neither thought about prolonged and tough negotiations and, says Matthews, their parallel pre-emptive wars just made things worse."

"Related Reading." *Globe and Mail,* Dec. 22, 2007: D4.

**Carrel, Alexis.** See **Lindbergh, Charles.**

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**Cavell, Edith**

*Silent in an Evil Time: The Brave War of Edith Cavell.* Jack Battan. Toronto: Tundra, 2007. 144 pp. $18.99. Ages 10 and up.

"Nurse Edith Cavell "was shot by a firing squad in Brussels for the pivotal role she played helping British soldiers escape capture in Belgium—harbouring countless numbers of them in the clinic she ran and providing them with a safe route back to Britain. Jack Battan's fine book does a number of things very well. Most importantly, he has created a beautifully rounded portrait of a remarkable woman, one who took the gravest risks with her own safety during 'an evil time.'"

Susan Perren. *Globe and Mail,* Oct. 13, 2007: D15.

**Cavendish, William**

*Cavalier: A Tale of Chivalry, Passion, and Great Houses.* Lucy Worsley. New York: Bloomsbury, 2007. 332 pp. $29.95.

"Worsley's architectural and domestic history tells Cavendish's story through his various sumptuous homes. From a vast array of sources—blueprints and design plans, inventories and recipe books, the notes of the family doctor and Cavendish's own poetry—Worsley re-creates intimate moments in the life of the household."

*The New Yorker,* Dec. 3, 2007: 99.

**Cawdor, Hugh John Vaughan**

*A Charmed Life: Growing Up in Macbeth's Castle.* Liza Campbell. New York: Thomas Dunne/St. Martin's, 2007. 323 pp. $24.95.

"In her prologue, Campbell mentions some advice she was given by a writer friend—to see if she could distill her book into a single sentence. What she comes up with is 'Papa was odd, but I got even.' She's pretty convincing on the first count, not at all on the second."

Alida Becker. *NYTBR,* Oct. 28, 2007: 30.

**Chandler, Raymond and Cissy**

*The Long Embrace: Raymond Chandler and the Woman He Loved.* Judith Freeman. New York: Pantheon, 2007. 353 pp. $25.95.

"Nestled amid the coy Oprah-speak lurks a syllogism no less alarming for being so slyly proffered. In his dealings with his wife, Chandler displayed gallantry. The same gallantry he assigned to his fictional creation Marlowe. Therefore, Cissy deserves credit for Marlowe. Ah: the G spot of the Zelda-biography crowd. The wife did it."

Tom Shone. *NYTBR,* Dec. 30, 2007: 16.

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## Chapman, Eddie

*Agent Zigzag: A True Story of Nazi Espionage, Love, and Betrayal.* Ben Macintyre. New York: Harmony, 2007. 364 pp. $25.95.

*Zigzag: The Incredible Wartime Exploits of Double Agent Eddie Chapman.* Nicholas Booth. New York: Arcade, 2007. 386 pp. $26.99.

"Nothing goads a reporter more than finding someone else chasing the same leads, so one can only imagine the urgency both authors [Macintyre and Booth] must have felt as they went about tracking Chapman, dipping into the same archives, interviewing the same people, verifying the same facts, and this duplicated effort to tell essentially the same story. (One imagines further the urgency of their publishers juggling release dates.)"

Joseph Kanon. *NYTBR,* Oct. 28, 2007: 22

## Chavez, Hugo

*Hugo Chavez: Oil, Politics, and the Challenge to the U.S.* Nikolas Kozloff. New York: Palgrave Macmillan, 2006. 268 pp. $17.25.

*Hugo! The Hugo Chavez Story from Mud Hut to Perpetual Revolution.* Bart Jones. Hanover, NH: Steerforth, 2007. 584 pp. $30.00.

"In *Hugo Chavez: Oil, Politics, and the Challenge to the U.S.,* historian Nikolas Kozloff, senior research fellow for the Council on Hemispheric Affairs in Washington, focuses on Chavez's international activities. Kozloff is justifiably critical of U.S. historical and current missteps. But he over-estimates Chavez's influence by positioning him as a serious contender to lead the hemisphere. . . . Jones worked for eight years in Venezuela, mainly as a correspondent for the Associated Press. He traces Chavez's life from boyhood to the present. He is at his best when reporting events, such as his riveting accounts of Chavez's failed coup attempt in 1992 and the failed coup against Chavez in 2002. The book provides a useful chronology, but its reliance on a few secondary sources and fewer interviews limits its value as an authoritative biography."

Ken Frankel. *Globe and Mail,* Oct. 13, 2007: D14

*Hugo! The Hugo Chavez Story from Mud Hut to Perpetual Revolution.* Bart Jones. Hanover, NH.: Steerforth, 2007. 584 pp. $30.00.

*Hugo Chavez.* Christina Marcano and Alberto Barrera Tyszka. Trans. (from Spanish) Kristina Cordero. New York: Random House, 2007. 327 pp. $27.95.

"Neither book . . . can be considered definitive. 'Hugo Chavez' is dated. Readers will be surprised to read such assertions as 'When it comes to the oil business, Chavez does not scream, "Yankee go home!",' given that he booted several U.S. oil companies out of Venezuela this year. . . . Jones, meanwhile, may come across as a Chavez partisan. In some ways, this is a healthy corrective: As 'Hugo!' points out, mainstream press coverage is often hostile

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the Venezuelan president. Still, Jones ignores or soft-pedals allegations about Chavez's free spending, womanizing and tolerance of corruption. His inner circle—commonly referred to as the boliburguesia, a combination of 'Bolivarian' and 'bourgeoisie'—has built mansions in the priciest neighborhoods of Caracas, raising questions about how government salaries could finance such extravagance."

Alexandra Starr. *WP,* Sept. 17–23, 2007: 38.

**Cheney, Dick**

*Takeover: The Return of the Imperial Presidency and the Subversion of American Democracy.* Charlie Savage. Boston: Little, Brown, 2007. 400 pp. $25.99.

"Charlie Savage, the author of 'Takeover,' depicts a presidency on steroids, pumped up by Vice President Dick Cheney. For decades, Savage argues, Cheney has 'wanted to permanently alter the constitutional balance of American government, establishing powers that future presidents would be able to wield as well.' And because presidential power once accrued generally sticks, Cheney is likely to get his wish."

Emily Bazelon. *NYTBR,* Nov. 18, 2007: 18.

**Chrétien, Jean**

*My Years as Prime Minister.* Jean Chrétien. Toronto: Knopf Canada, 2007. 435 pp. $39.95.

"This chronicle of his 10-year reign doesn't live up to its billing. Its cloying perspective and deliberate avoidance of key issues guarantees that Lawrence Martin's *Iron Man: The Defiant Reign of Jean Chrétien* will remain the definitive study of the period. . . . The Chrétien who emerges from the autobiography is a politician who trails no history, except the conviction that his performance was flawless. This, though he was the first liberal PM to be overthrown by his own party. *My Years as Prime Minister* belies its author's implied claim that he was perfect."

Peter C. Newman. *Globe and Mail,* Oct. 20, 2007: D6.

In response to Newman's review, published the following week, Paul Genest writes: "If Newman is to be believed, the man who led the Liberal Party to three consecutive majority governments achieved next to nothing in those 10 years, lacked meaningful intellectual gifts, was incoherent in most of his public utterances and became icy cold in person once he attained the office of prime minister. What we do get, when we read the book, is a folksy, shrewd, practical, determined and principled individual—and an account of the accomplishments of his tenure."

Paul Genest. *Globe and Mail,* Oct. 27, 2007: D19.

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**Christie, Agatha**

*Agatha Christie: An English Mystery.* Laura Thompson. London: Headline Review, 2007. 533 pp. £20.

The author "has been given full access to the unpublished letters, papers and notebooks. . . . [S]he wants to know what her Agatha feels and offers novelistic insights into her state of mind. . . . She is also informative about the later years. . . . But Thompson does not engage the novels themselves."

Lindsay Duguid. *TLS,* Oct. 5, 2007: 13.

**Christmas, Jane**

*What the Psychic Told the Pilgrim: A Midlife Misadventure on Spain's Camino de Santiago de Compostela.* Jane Christmas. Vancouver: GreyStone, 2007. 295 pp. $21.95.

"If you want to read about an impulsive middle-aged woman who hikes in the footsteps of that other great pilgrim and memoirist, Shirley MacLaine, then this book will interest and amuse you. . . . *What the Psychic Told the Pilgrim* may not contain a lot of hard evidence as to the origins and state of Christmas's inner gypsy, but there is a great deal of useful and interesting information about Spain, pilgrimages and the history of the Camino, and Christmas is an observant and intelligent writer. Nevertheless, the book reads like a very long magazine article—and I don't mean the *New Yorker.*"

Sarah Harvey. *Globe and Mail,* Oct. 6, 2007: D9.

**Clapton, Eric**

*Clapton: The Autobiography.* Eric Clapton. New York: Broadway, 2007. 343 pp. $34.00.

"Clapton may have spent the better part of his life as a tortured soul, but he writes as a veteran showman who understands, possibly better than any of his contemporaries, how to please a crowd. . . . Fans of tabloid gossip aren't interested in blues scholarship; they want a soap opera, and Clapton obliges yet again with their favourite bedtime story, that of a celebrity sinner who finds redemption. . . . It must be said that the recollections of the sinner make absorbing reading. . . . If the recollections of Clapton the rake are pretty entertaining, his tale of redemption after his son's tragic death comes as something of a yawn."

Norman Snider. *Globe and Mail,* Nov. 10, 2007: D5.

**Clinton, Hillary Rodham**

*Hillary Rodham Clinton: Polarizing First Lady.* Gil Troy. Lawrence: UP of Kansas, 2006. 263 pp. $16.95.

"In *Hillary Rodham Clinton: Polarizing First Lady,* presidential scholar Gil Troy adds to the literature on the U.S. first ladyship, a conversation that has burgeoned in scholarly and journalistic circles since Rodham Clinton

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assumed that role. Published on the eve of her campaign for the 2008 Democratic presidential nomination, Troy contends that his assessment of Rodham Clinton's tenure as presidential spouse reveals 'the kind of senator she has become—and the kind of American leader she wants to be' (p. xii). Troy purports to present a picture of her public identity that goes beyond a series of 'one dimensional caricatures.' . . . [H]is book will present Rodham Clinton as 'a combination of two central archetypes and ideologies in American public life, the Puritan and the Progressive' (p. 6)."

Karrin Vasby Anderson. *Presidential Studies Quarterly* 37.4 (Dec. 2007): 779–82.

**Clinton, William Jefferson and Hillary**

*For Love of Politics: Bill and Hillary Clinton: The White House Years.* Sally Bedell Smith. New York: Random House, 2007. 572 pp. $27.95.

"While providing a useful and engaging primer on the highs and lows of the first Clinton presidency, no doubt helpful to readers who were too young or weren't paying attention the first time, Smith offers little analysis or predictive insight concerning what kind of president Hillary might be. She also gets a few nuances slightly wrong—for example, crediting Hillary's confidante Susan Thomases with coining the epithet 'white boys,' which, by the time Thomases used it to deride her male counterparts in the 1992 campaign, had been in circulation for several election cycles."

Lloyd Grove. *NYTBR,* Nov. 18, 2007: 20.

**Coltrane, John**

*Coltrane: The Story of a Sound.* Ben Ratliff. New York: Farrar, Straus & Giroux, 2007. 250 pp. $27.50.

"How did Coltrane, as Ratliff claims, become the most widely imitated jazz musician of the past half-century? To answer this, Ratliff digs, drawing connections ever outward from Coltrane's original work—in sources such as old radio shows, panel discussions and nearly forty of his own interviews with musicians. . . . *Coltrane: The Story of a Sound* is above all about influence and style and how it trickles down from one arts community to the next. It is a probing, questioning book that asks where jazz has gone, and where it's going. And, ultimately, it throws you right back to the records."

Greg Buium. *Globe and Mail,* Dec. 22, 2007: D9.

"Ratliff outlines only faintly the broader context of what seemed, by the mid-60's, to be a private and eccentric journey. Jazz, a minority interest even during the heyday of swing, suffered in the postwar period from the rapid disappearance of its social setting, a diminishment only heightened by the flight of the young to rock music, a brash new rival that, paradoxically, also derived from American blues."

Pankaj Mishra. *NYTBR,* Oct. 28, 2007: 14.

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**Conacher, Brian**

*As the Puck Turns: A Personal Journey Through the World of Hockey.* Brian Conacher. Mississauga, Ont.: Wiley, 2007. 288 pp. $32.99.

"Conacher, part of Canada's greatest sporting family and member of the last Toronto Maple Leafs team to win the Stanley Cup, in 1967 . . . thinks that hockey 'has lost its way,' and offers both analysis and recommendations on how it can rise to greatness again. And there are lots of personal anecdotes such as Conacher's stint as an extra in the raucous film *Slap Shot.*

"Overtime." *Globe and Mail,* Jan. 5, 2007: D5.

**Conrad, Joseph**

*The Several Lives of Joseph Conrad.* John Stape. Toronto: Bond Street Books, 2007. 378 pp. $35.95.

"Stape's biography, too superficial for scholars, too pedantic for a general audience, might conceivably serve as an introduction for foreign readers. Since he has nothing new to say about the life and nothing at all to say about the work, his book is completely superfluous."

Jeffrey Meyers. *Globe and Mail,* Dec. 22, 2007: D13.

**Copernicus, Nikolaus**

*Copernicus' Secret: How the Scientific Revolution Began.* Jack Repcheck. New York: Simon & Schuster, 2007. 239 pp. $25.00.

"Jack Repcheck's new biography . . . at last brings the astronomer to life in a way that past efforts have not quite achieved. He paints the sites in a particularly vivid fashion, evoking, for example, provincial Frombork, where 'the streets were narrow, the cottages small and nondescript, and the entire place smelled of fish.' And he gives a clear account of the political and administrative structures of the cathedral chapter where Copernicus was a senior figure."

Owen Gingerich. *NYTBR,* Jan. 13, 2008: 23.

**Coward, Noel**

*The Letters of Noel Coward.* Edited with commentary by Barry Day. New York: Knopf, 2007. 780 pp. $37.50.

"Day's edition of the *Letters* will add nothing new to the ample record of Coward's life, although it is interesting to see the life through the letters, which are inevitably more spontaneous and written with less of an eye on posterity, than the entries in the Diaries. A nice continuity through the many years covered here—the first letter dates to 1906, the last to 1970 when Coward received his scandalously delayed knighthood—is provided by the fact that an astonishing number of them were written to the playwright's mother, who throughout her long life was the recipient of weekly missives that Coward faithfully wrote to her wherever he happened to find himself. (She died at ninety-one in 1954

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and apart from an occasional lapse into stage-mother-ishness—'I forgive you for making me so unhappy,' she wrote to him when, during World War II, he admonished her for being less than totally patriotic—seems to have been entertainingly sharp-witted herself.) This continuity is admirably enhanced by the manner in which Day has organized Coward's correspondence, woven as it is into a fluid, year-by-year narrative, complete with potted mini-biographies of long-forgotten music-hall stars, novelists, and personalities (and, indeed, photographs of them that give the whole affair a charming, scrapbook feel), which make of this volume of *Letters* virtually a new biography."

Daniel Mendelsohn. *NYRB,* Jan. 17, 2008: 48–52.

"... especially important is what Barry Day does with all these letters to and from Coward: he provides copious amplifications and explanations, biographical data and background material. The result is a first-class biography right up there with those by Cole Lesley and Sheridan Morley. There is also a lot of juicy gossip, some of it documented, some speculative, such as whether Noel and the Duke of Kent were lovers."

John Simon. *NYTBR,* Nov. 25, 2007: 1, 12.

**Davis, Bette**

*Dark Victory: The Life of Bette Davis.* Ed Sikov. New York: Henry Holt, 2007. 479 pp. $30.00.

"I admire the way Sikov resists her posthumous Lorelei call, seeing through her sarcasm, jealousy, fear and self-delusion. And he doesn't whitewash her faults. Even in her day, some actresses bonded with their colleagues. There is no proof that Bette was ever one of them (although she did sleep with several co-stars and at least two of her directors, probably more). She was an alligator pear in more ways than one, and although she was called many things, 'cozy' was not one of them. Davis serving cupcakes to her girlfriends over canasta is as hard to imagine as four-star restaurants in the New York subway. To his credit, the author does portray, however weakly, a restless dissatisfaction in Bette Davis that seems positively inspired. Amazingly, between martinis, she turned out some art."

Rex Reed. *NYTBR,* Nov. 4, 2007: 22.

**Dawson, George Mercer**

*Beneath My Feet: The Memoirs of George Mercer Dawson.* George Mercer Dawson with Phil Jenkins. Toronto: McClelland & Stewart, 2007. 350 pp. $34.99.

"Letters and diaries of the famous are gold for historians, who mine them for nuggets of candid reflection. But such 'primary sources' rarely stand on their own: They must be analyzed and put into context. This is the case with the newly published memoirs of George Mercer Dawson, Canada's top natural

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scientist, who explored western Canada in the late 1800s before the coming of the railways. Unfortunately, plowing through these raw memoirs is a frustrating exercise in reading between the lines—a book of too much detail and too little insight."

Doug Grant. *Globe and Mail,* Jan. 5, 2008: D6

**Deleuze, Gilles, and Félix Guattari**

*Gilles Deleuze & Félix Guattari: Une biographie croisée.* François Dosse. Paris: La Découverte, 2007. 642 pp, Euro29,50.

In *L'anti-Œdipe: Capitalisme & schizophénie* (1972), the philosopher Deleuze and the psychoanalyst Guattari, who had met in 1969, accuse Freud and Lacan of being responsible for a repressive order, and claim to build a new materialistic psychiatry: schizo-analysis. Although it led to a blind alley, that doctrine had the merit of criticizing justly analytic conformism. Dosse restores with talent the history of that anti-oedipian moment in clinical observation of psychosis, and backed up by many testimonies, relates very well the passionate relationship uniting the protagonists of that saga. Unfortunately, for lack of precise scientific information, his analyses are sometimes inaccurate. Besides, fascinated by his (indeed fascinating) heroes, he too often sides with them (the Lacanian philosophers would become abominable sectarians), and omits to mention that anti-oedipian sectarianism was just as good as the other, and that it was precisely their violent confrontation which, in the years 1970–1990, created the richness of that unforgettable moment of French thought. An excellent inquiry on the destinies of Deleuze and Guattari, but imperfect biography: a serious historiographic and comparative study is lacking.

Elisabeth Roudinesco. *Le Monde des Livres,* Oct. 26, 2007: 9

**Diana, Princess of Wales**

*Diana: An Amazing Life: The People Cover Stories 1981–1997.* New York: People Magazine, 2007. 192 pp. $23.95.

*The Portrait of Princess Diana: 10th Anniversary Edition.* Rosalind Coward. Kansas City, MO: Andrews McMeel, 2007. 248 pp. $37.50.

"Miss the time or two or 42 that Princess Diana appeared on the cover of *People*? You're in luck! The magazine has compiled them all into a hardcover book with the original text and pictures, from *Lady Diana, a sneak preview of their big day* (June 22, 1981) to *Goodbye, Diana* (Sept. 22, 1997), and all the dresses she wore and all the boys she kissed in between." Coward's book is "a fascinating collection of information, photos, news clippings, interviews and archival material, which brings together the recollections of the closest friends and family members of the late Princess of Wales. This intimate look at the most famous woman in the last half of the 20th century is the only book authorized by her estate."

"Gift Books." *Globe and Mail,* Dec. 8, 2007: D10

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**Dickinson, Emily**

*La dame blanche.* Christian Bobin. Pais: Gallimard, "L'un et l'autre," 2007. 122 pp. Euro14,50.

"My life has been too simple and severe to disconcert anybody," said Emily Dickinson (1830–1886). Born in Amherst, she lived and died in Amherst, with the exception of a few trips to Boston and Philadelphia. The visit of a certain literary critic named Thomas W. Higginson, in the summer of 1876, however, changed her life, present and posthumous. After the death of Gilbert, her nephew aged eight (1874), and of other relatives, death became a familiar, obsessive presence. Incomplete amorous affections give her life a faintly cold, somber light. In his portrait of Dickinson, Bobin's fervor is neither hindrance nor blindness. Quite the reverse: it is the only practical way leading to that spectacular invisibility called Emily Dickinson.

Patrick Kéchichian. *Le Monde des Livres,* Nov. 11, 2007: 5.

**Douglas, Buster, and Mike Tyson**

*The Last Great Fight: The Extraordinary Tale of Two Men and How One Fight Changed Their Lives Forever.* Joe Layden. New York: St. Martin's, 2007. 308 pp. $24.95.

"The Last Great Fight' succeeds in provoking a sense of tense anticipation about an event that is firmly etched in the memory of every boxing fan. And Layden's evenhanded treatment of both the principals [Douglas and Tyson] and the supporting cast provides a nuanced account of this epic encounter."

Gordon Marino. *NYTBR,* Nov. 25, 2007: 10.

**Doyle, Arthur Conan**

*The Man Who Created Sherlock Holmes: The Life and Times of Sir Arthur Conan Doyle.* Andrew Lycett. New York: Free Press, 2007. 559 pp. $30.00.

*Arthur Conan Doyle: A Life in Letters.* Edited by Jon Lellenberg, Daniel Stashower, and Charles Foley. New York: Penguin, 2007. 706 pp. $37.95.

"Lycett, a former foreign correspondent (and biographer of Rudyard Kipling and Ian Fleming), gives a scrupulous, authoritative account of how an undistinguished doctor from Portsmouth climbed to the pinnacle of late-Victorian literary fame. . . . The sheer imposing weight of [*Doyle*] and the editors' indulgence of their subject make you think that here, at last, is Conan Doyle as Conan Doyle would want to be seen: a man of many parts whose diverse and lofty interests (including two campaigns for Parliament) merely happened to extend, now and then, to the odd detective yarn. The approach backfires. After endless pages of financial updates, cricket scores and assorted effusions to Mam, you begin to feel that a wiser man would have spent less time complaining about the shadow cast by Sherlock Holmes and more time feverishly thanking the literary gods for its existence."

Jeremy McCarter. *NYTBR,* Dec. 30, 2007: 15.

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**Drysdale, Andrew**

*My Neighbour Madiba, and Others.* Andrew Drysdale. Cape Town: Lion's Head, 2007. 310 pp. R175.

Drysdale recalls his extensive career of more than forty years in the newspaper industry, from cadet reporter in the Eastern Cape to editor of the *Argus*. His book reads like a Boy's Own adventure—thrills and spills aplenty—with nice touches of humor. It's also a history of South Africa by a writer who was lucky enough to have a ringside seat.

Brian Joss. *Tatler,* Sept. 27, 2007: 24

**Eglin, Colin**

*Crossing the Borders of Power.* Colin Eglin. Johannesburg: Jonathan Ball, 2007. 374 pp. R225.

Colin Eglin served in the South Africa parliament through the terms of seven prime ministers and presidents—from J. G. Strijdom to Thabo Mbeki. Nelson Mandela has described him as "one of the architects of our democracy." This memoir of Eglin's career and public life chronicles in a very personal way a most turbulent time in South African history.

*Classic Feel,* Aug. 2007: 87

**Empsom, William**

*William Empsom: A Life.* Vol. 2: *Against the Christians.* John Haffenden. Oxford: Oxford UP, 2007. 824 pp. £30; $65.00.

"Haffenden regards 'contempt for Christianity' as 'one of the most deeply rooted convictions of Empsom's life.'" "*Against the Christians* follows Empsom home afer his days amid the tumult of Mao's nascent republic to the comparative quiet of Sheffield . . . to his last decade of honorary doctorates and knighthood."

Eric Griffiths. *TLS,* Oct. 26, 2007: 3–7

AND *Selected Letters of William Empson.* Ed. John Haffenden. Oxford: Oxford UP, 2007. 729 pp. $74.00.

"From the start of his career William Empson enjoyed a double reputation, as a poet and as a critic. It now seems clear that he has an additional claim to be remembered, as a letter-writer. The first volume of John Haffenden's biography of him, which appeared two years ago, broke off in 1940, when he was thirty-three. The new volume takes the story up to his death in 1984, and at the same time Haffenden has brought out a volume of his correspondence—selected rather than collected, but still running to seven hundred pages. In some respects it can hardly avoid being seen as an adjunct of the biography, but it is much more. The letters are emphatically worth reading in their own right."

John Gross. *NYRB,* Oct. 25, 2007: 58–61

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**Fellini, Federico**

*Le livre de mes rêves.* Federico Fellini. Trans. (from Italian) Renaud Temperini. Paris: Flammarion, 2007. 584 pp. Euro89.

*Federico Fellini, sa vie et ses films.* Tullio Kezich. Trans. (from Italian) Vincent Raynaud. Paris: Galliimard, 2007. 402 pp. Euro26.

During a score of years or so, Fellini drew his own dreams (some of them were nightmares) and commented upon them. The result is the fantastic Book of My Dreams, which shows in him the obsessive presence of death and collective catastrophes. Among the spectacular: a collection of women, most of them enormous and naked. Also, many well known characters, from Mastroianni to Picasso, from Laurel & Hardy to Chaplin—and Casanova, whom he detested. Tullio Kezich's book reveals some little known episodes of his life: his quarrel with Alberto Sordi, his psychoanalyst; some neurotic bouts; and a surprising flirt with the supernatural: he consorted with magicians and mediums, and absorbed LSD. Curiously, the last pictures he shot were part of an ad spot for the Banco di Roma. The last word can be left to him: "We are mysteries of mysteries."

Jean-Luc Douin. *Le Monde des Livres,* Nov. 16, 2007: 10.

**The First Amendment**

*Freedom for the Thought That We Hate: A Biography of the First Amendment.* Anthony Lewis. New York: Basic, 2008. 221 pp. $25.00.

"Each year I read aloud to my criminal procedure students the final paragraphs of 'Gideon's Trumpet,' Lewis's definitive account of the 1963 Supreme Court case that recognized a constitutional right to court-appointed counsel. They never fail to bring a lump to the throat—at least to mine. In his new book, 'Freedom for the Thought That We Hate,' Lewis offers a similarly heroic account of how courageous judges in the twentieth century created the modern First Amendment by prohibiting the government from banning offensive speech, except to prevent a threat of serious and imminent harm."

Jeffrey Rosen. *NYTBR,* Jan. 13, 2008: 1, 10.

**Fleming, Ann Marie, and Long Tack Sam**

*The Magical Life of Long Tack Sam.* Ann Marie Fleming. New York: Riverhead, 2007. 170 pp. $17.50.

"Ann Marie Fleming's personal journal researching her great-grandfather Sam, a Chinese vaudeville performer, is at the heart of *The Magical Life of Long Tack Sam* . . . a unique story of international fame and interracial marriage. While piecing together Sam's incredibly fragmented story . . . the book becomes a document exploring race, immigration and diaspora by mixing scrapbook items and family photos with comics panels."

Nathalie Atkinson. *Globe and Mail,* Dec. 15, 2007: D12.

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**Gamble, Janise Marie**

*Unlucky to the End: The Story of Janise Marie Gamble.* Richard W. Pound. Montreal/Kingston: McGill-Queen's UP, 2007. 241 pp. $34.95.

"[A] legal tale that some will not want to hear: why a killer's wife, Janise Marie Gamble, then 21, of Peterborough, Ont., should not have received the same sentence as her husband, despite the fact that she was at the scene [of the murder]. . . . Pound does his best to deliver a balanced report, but his book has a split personality, with the first half striving to be creative non-fiction and the latter half a much-better-written legal summary, unstinting in its technicalities. Lawyers and law students will find this work most useful."

Paula Todd. *Globe and Mail,* Oct. 27, 2007: D7.

**Garfinkel, Jonathan**

*Ambivalence.* Jonathan Garfinkel. Toronto: Viking Canada, 2007. 352 pp. $34.00.

Toronto poet and playwright Garfinkel writes about his relationship with Judaism, focusing on his education at a Toronto Jewish School and his experience in Israel with a Palestinian woman. "It is precisely his inner struggle, documented quite beautifully in this powerful *cri de coeur,* that makes this book a deeply engaging account of a Jewish 'coming of age,' in which the story of Jewish victimhood can no longer provide either justification or blinders for young Jews about the role Diaspora communities play in justifying the oppression of the Palestinian people by a state that claims to represent the Jewish people."

Michael Lerner. *Globe and Mail,* Nov. 17, 2007: D8.

**Gershwin, George**

*The House that George Built: With a Little Help from Irving, Cole, and a Cast of About Fifty.* Wilfid Sheed. New York: Random House, 2007. 368 pp. $37.95.

"*The House that George Built* is a personal and witty story of the men—and occasionally women—who wrote the songs that provided the background score for much of the 20th century. Novelist-essayist-critic-biographer Sheed, nearing 77, knew some of these songwriters and has spoken to people who knew the ones he didn't, and his book is packed with anecdotes. . . . The lover of the great American song will not always agree with Sheed's opinions, but you'd need to have a tin ear and a heart of ice not to start tapping your toes and humming along with him. This is a fine book. "

Nicholas Pashley. *Globe and Mail,* Dec. 22, 2007: D8.

**Gibson, Rex**

*Final Deadline: The Last Days of the Rand Daily Mail.* Rex Gibson. Cape Town: David Phillip, 2007. 208 pp. R160.

Rex Gibson's memoirs recount a personal history of the *Rand Daily Mail*

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from the late 1950s to the closure of the newspaper in 1985. The *Rand Daily Mail* was, for most of its existence, a very good newspaper, at times a great one, but it has now become something of a shrine. Gibson assiduously polishes that shrine. Gibson came up through the ranks not as a reporter but as a backroom technician and, as a result, he met few newsmakers. His characters are clichéd, cardboard men.

*Business Day: The Weekender*, Nov. 26, 2007 (online ed).

**Goldman, Emma**

*A Dangerous Woman.* Sharon Rudahl. New York: New Press, 2007. 112 pp. $17.95.

"A much more overtly political biography [than Ann Marie Fleming's *The Magical Life of Long Tack Sam*] . . . Sharon Rudahl's graphic biography of anarchist firebrand Emma Goldman is quite linear and conventional."

Nathalie Atkinson. *Globe and Mail,* Dec. 15, 2007: D12.

"For the most part, Rudahl represents scenes as they might have happened, although she throws in an occasional daffy gesture, like Karl Marx quotations coming from the mouths of the Marx Brothers. She sometimes grants herself a broader perspective than her subject's, too: every time we see Goldman taking a new lover, the look on her face suggests her attention is wandering elsewhere, as if she's already thinking about how to maker her paramour part of her legend."

Douglas Wolk. *NYTBR,* Dec. 2, 2007: 26.

**Grass, Günter**

*Pelures d'oignon [Beim Haüten der Zwiebel].* Günter Grass. Trans. (from German) Claude Porcell. Paris: Seuil, 2007 412 pp. Euro22,80.

At 80, Nobel Prize winer Grass returns to his youth. "Vainly do I leaf through my memories. I find nothing favorable to me. . . . Obviously my child years were not perturbed by doubt." . . . In 1942 he was enrolled in a variety of the Waffen SS; even if it was not the one with the death's head, the word has a symbolic weight. Grass doesn't evade his own responsibility. "After the war, I wanted to hide it from my own eyes. . . . I had to get out of my head the idea of an active complicity, yet it has remained until today." In Germany very few reproached him for having been indoctrinated, but many many reproach him for waiting so long to get rid of his secret—while assuming for a long time the posture of the praeceptor germaniae.

Pierre Deshusses. *Le Monde des Livres,* Sept. 9, 2007: 6.

**Gray, Henry**

*The Anatomist: A True Story of Gray's Anatomy.* Bill Hayes. New York: Ballantine, 2007. 250 pp. $24.95.

"But Hayes soon finds that the man who defined the known contours of the

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generic human body is impossible to pin down. He left no diary, no letters, few case notes. Was he born in Windsor or London? No one knows. After his death from smallpox, at age 34, his possessions were most likely burned. He left behind a single work, more than 1,000 pages of precise descriptions of parts of the body most of us still don't know exist. 'The Coronary Sinus is the portion of the anterior or great cardiac vein which is situated in the posterior part of the left auriculo-ventricular groove,' Gray notes. That's on page 622."

D. T. Max. *NYTBR,* Jan. 13, 2008: 13

**Greenspan, Alan**

*The Age of Turbulence: Adventures in a New World.* Alan Greenspan. New York: Penguin, 2007. 531 pp. $42.00.

"*The Age of Turbulence* is really two volumes. Chapters 1–11 are memoir, mixed autobiography and narrative of U.S. economic and policy developments since the 1950s. Chapters 12–25 are an eclectic series of essays on current issues. . . . As autobiography, the opening chapters provide vivid images of his early life. . . . The political commentary in the book's first half both rewards and disappoints. . . . For business readers and policy wonks, Greenspan's account of his Fed chairmanship is compelling reading."

William Robson. *Globe and Mail,* Oct. 6, 2007: D12

**Guattari, Félix.** See **Deleuze, Gilles.**

**Guyotat, Pierre**

*Formation.* Pierre Guyotat. Paris: Gallimard, 2007. 238 pp. Euro17,50.

Here, Guyotat questions the little boy he was, in that part of France un-occupied until 1942. He tells us the unexpected tale of rural France of the time: nature, catholic priests, republican teachers, rustic and religious smells, dung and incense. But no intention to paint a rural picture: it's just the place where the little boy grows, speaks or does not speak, learns his revolts to come, his refusals, builds himself up unconciously with odds and ends—mythologies and religion, scraps of politics and literature, family history, budding sexuality. He tries to inhabit his own body, all without the least trace of vanity.

Patrick Kékichian. *Le Monde des Livres,* Oct. 26, 2007: 4

**Hart, Bret.**

*Hitman: My Real Life in the Cartoon World of Wrestling.* Bret Hart. Toronto: Random House Canada, 2007. 571 pp. $35.00.

"In his poem *Death of a Lady's Man,* Leonard Cohen wrote: 'I'll never see such arms again in wrestling or in love.' It's a fitting poetic filter for examining the deeply emotional life of Calgary wrestling icon Bret (The Hitman) Hart via his memoir. . . . *Hitman* is as much travelogue as autobiography, taking the reader

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on international gigs with wrestling's colourful fraternity, who resemble insecure playground bullies, juvenile pranksters and masters of late-night excess."

Nathaniel G. Moore. *Globe and Mail,* Nov. 10, 2007: D11.

**Heidegger, Martin and Elfride**

*Ma chère petite âme.* Letters from Martin Heidegger to his wife Elfride, 1915–1970, chosen and annotated by Gertrud Heidegger. Trans. (from German) Marie-Ange Maillet. Paris: Seuil, 2007. 528 pp. Euro25.

This choice of letters constitutes a faithful and it would seem honest reflection of the tone of the whole, even if the couple seems to have destroyed many others. In these texts, a grandiose erotico-philosophico-rhetoric is intertwined with pompous and hypocritical style and commonplace considerations (haunting money or resupplying problems, meannesses between colleagues, etc.). As such, they could be disregarded. But no: they bear witness to the (often hard) daily life in Germany between the wars; we see how Hitler fascinated the narrow-minded rural conservative rightists, of whom the Heidegger couple is a perfect embodiment; and we discover that all the traits of that class (hatred for urban civilization, inborn sense of exclusion) are to be found under the pen of one of the greatest western philosophers!

Nicolas Weill. *Le Monde des Livres,* Nov 2, 2007: 9.

The reader will not find much in these letters to feed the interminable quarrel on the question of the depth of Heidegger's nazi commitments: only a few lumpy antisemitic remnants floating unpleasantly. But the "dear little soul" appears as a sort of Beauvoir, Heidegger as a variety of Sartre, and their union as the home of "amour nécessaire" against "amours contingents." Illustration: Hermann, their second son, was the biological son of Friedel Caesar, a childhood friend of Elfride, and that fact, known early by the philosopher, doesn't seem to have affected his love for his wife and his tenderness for the boy.

Aude Lancelin. *Le Nouvel Observateur,* Oct. 4, 2007: 110–11.

**Heunis, Jan**

*The Inner Circle: Reflections on the Last Days of White Rule.* Jan Heunis. Johannesburg: Jonathan Ball, 2007. 207 pp. R130.

This book promises more than it delivers. Jan Heunis was chief state legal advisor who had a bird's-eye view of the crumbling apartheid state and the multi-party negotiations in the early 1990s. He has a critical and independent mind; however, he relates little that contributes to greater understanding of that fascinating period.

Christopher Merrett. *The Witness,* July 18, 2007: 10.

**Ho Chi Minh**

*Ho Chi Minh: A Biography.* Pierre Brocheux. Cambridge: Cambridge UP, 2007. 265 pp. $35.00.

This book belongs to the Uncle Ho school of Ho Chi Minh biography. . . .

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Mr. Brocheux discusses the Vietnamese Communists during Ho's life . . . their Stalinism and later Maoism, the assassination of their rivals, the enor mities of the land reform in the 1950s, during which thousands died or wer executed, and the thought reform a few years later involving the persecutio of 'class enemies.' Throughout however, the author blames the Party's violen deeds on other leaders, or poses rhetorical questions. . . . Ho is portrayed hea primarily as a spiritual leader."

Jonathan Mirsky. *Far Eastern Economic Review* 170.9 (Nov. 2007): 73-74

**Hodgson, Barbara**

*Trading in Memories: Travels Through a Scavenger's Favorite Places.* Barbar Hodgson. Vancouver: GreyStone, 2007. 154 pp. $29.95.

"Hodgson travels from Brussels to Marrakesh, from Damascus to Portland exploring the world's past by way of its city's flea markets, graveyards and bookstores—anywhere a culture deposits its material products."

"Gift Books." *Globe and Mail,* Dec. 15, 2007: D1

**Jackson, Lorna**

*Cold-Cocked: On Hockey.* Lorna Jackson. Windsor, Ont.: Biblioasis, 2007 206 pp. $19.95.

"Lorna Jackson's memoir, *Cold-Cocked: On Hockey* is fantastic. The only book of the five [reviewed in this article] in which the writing is more than a delivery mechanism, *Cold-Cocked* is sardonic, heartfelt, angry and passionate about hockey, life, the points where they intersect and the points where they don't."

Steven Galloway. *Globe and Mail,* Jan. 5, 2008: D5

**James, Clive**

*Cultural Amnesia: Notes in the Margin of My Time.* Clive James. London Picador, 2008. 876 pp. $55.00. [US title: *Cultural Amnesia: Necessary Memories from History and the Arts*]

A collection of 110 biographical essays accumulated over 40 years. "As the subtitle suggests, *Cultural Amnesia* has two bookish ambitions, one private and modest, the other public and grand. Modestly, it is the author's accumulated marginalia, his commonplace book of quotations and clippings. Each essay begins with a quote attributed to the subject. . . . Immodestly, the book aims to embody nothing less than the shape of intellectual and creative life itself in the last century. . . . [T]he book is turbulent and, in spots, mercurial and intemperate, it is also luminous and enthralling, each page a bracing encounter with a charged intelligence."

Charles Foran. *Globe and Mail,* Jan. 5, 2008: D1

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**James, Henry**

*Henry James: The Mature Master.* Sheldon M. Novick. New York: Random House, 2007. 616 pp. $35.00.

"Does Novick succeed in giving us a new, more 'ordinary,' less cerebral Henry James? The answer, for better or worse, is yes. Indeed, the life that he describes ('The Mature Master' begins with the successful 1881 publication of 'The Portrait of a Lady' and ends with James's death in 1916) is one that, for any urban writer, will seem eerily, even tiresomely familiar."

David Leavitt. *NYTBR,* Dec. 23, 2007: 1, 8–9.

**Johnson, Lyndon Baines, and Martin Luther King, Jr.**

*Judgment Days: Lyndon B. Johnson, Martin Luther King, Jr., and the Laws that Changed America.* Nick Kotz. Boston: Houghton Mifflin, 2005. 528 pp. $26.00.

"Kotz's work chronicles how Johnson and King seemed destined to lead the collapse of America's legal apartheid system. The reader is first introduced to Johnson, the master politician in the wake of the Kennedy tragedy. Kotz shows how LBJ navigated through this crisis to seize the moment and lead the nation. The author then focuses on the despair King and his family felt upon hearing the news of Kennedy's untimely death. . . . Kotz shifts back in time and examines the early lives of the two central figures in *Judgment Days.* ...Kotz provides a broad perspective of the civil rights movement and the complex relationship of Johnson and King and how these two individuals were swept up in a time of torrential change."

F. Erik Brooks. *Presidential Studies Quarterly* 37.4 (Dec. 2007): 788–91.

**Joyce, Gare**

*Future Greats and Heartbreaks: A Year Undercover in the Secret World of NHL Scouts.* Gare Joyce. Toronto: Doubleday Canada, 2007. 330 pp. $29.95.

"In *Future Greats and Heartbreaks,* [sportswriter] Joyce spends a year scouting draft prospects for the Columbus Blue Jackets. For the rabid hockey fan, it's a captivating look at the world of the scout and the prospect."

Steven Galloway. *Globe and Mail,* Jan. 5, 2008: D1.

**Kennedy, John F.**

*Camelot and the Cultural Revolution: How the Assassination of John F. Kennedy Shattered American Liberalism.* James Piereson. New York: Encounter Books, 2007. 253 pp. $25.95.

"Piereson's argument is simple but fundamental: the culture war began with Kennedy's death. It upended the complacent assumptions of postwar liberalism and ushered in the rise of the radical left by corroding faith in American government and values. While leading liberals like Richard Hofstadter,

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Daniel Bell and others had focused on the dangers posed by the radical right during the 1950s, they were looking in the wrong direction. It was, in fact, an energized 1960s left that propagated conspiracy theories about America's malevolence and that posed, and continues to pose, a subversive threat."

Jacob Heilbrunn. *NYTBR,* Nov. 11, 2007: 5

**Khan, Abdul Qadeer**

*Deception: Pakistan, the United States, and the Secret Trade in Nuclear Weapons.* Adrian Levy and Catherine Scott-Clark. New York: Walker, 200 586 pp. $28.95.

*The Nuclear Jihadist: The True Story of the Man Who Sold the World's Most Dangerous Secret and How We Could Have Stopped Him.* Douglas Frantz and Catherine Collins. New York: Twelve, 2007. 413 pp. $25.00.

*America and the Islamic Bomb: The Deadly Compromise.* David Armstrong and Joseph Trento. Hanover, NH: Steerforth, 2007. 292 pp. $24.95.

"Levy and Scott-Clark take the reader deep inside Khan's operations, including his extensive and previously unreported contacts with China, which gave him technical help beginning in the early 1980s. Their book also provides the fullest picture of Khan's turbulent family life, his constant tension with his wife, his extramarital affairs and even his visits to a psychiatrist, who noted that he seemed 'eaten up . . . as if he was unable to sate his ambition.' . . . 'The Nuclear Jihadist' covers much of the same ground (as 'Deception') from a narrower, U.S.-centered perspective. Of particular interest is a behind-the-scenes account of the negotiations that led Libya's Moammar Gaddafi to give up his nuclear program, one of the few bright spots in this saga. In clear, gripping prose, the husband-and-wife team of Douglas Frantz and Catherine Collins recount the race to intercept a shipment of equipment that would have helped make Libya's nuclear ambitions a reality. They also add new details of the key role that Gaddafi's son, Seif Islam Gaddafi, played in negotiations. . . . 'America and the Islamic Bomb' is a ground-level look at the operational failures of U.S., British and other intelligence services in assessing the Khan network. Relying on government documents and interviews, David Armstrong and Joseph Trento reveal multiple scuttled investigations and chronicle the infighting within several U.S. administrations, beginning under Reagan in the 1980s, over what to do about Khan and, more broadly, Pakistan, whose cooperation was deemed vital in fighting the Soviets in Afghanistan."

Douglas Farah. *WP,* Dec. 3–9, 2007: 3

**King, Dave**

*King of Russia: A Year in the Russian Super League.* Dave King with Eric D hatschek. Toronto: McClelland & Stewart, 2007. 250 pp. $34.99.

"In 2005, Dave King, former coach of the Canadian National team,

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Calgary Flames and the Columbus Blue Jackets, became the first Canadian to coach in the Russian Super League. . . . Cleanly, concisely written, perhaps thanks to co-author Duhatschek, *King of Russia* chronicles King's year in Magnitogorsk, Russia, coaching the 2005–2006 version of a team featuring Evgeni Malkin, now of the Pittsburgh Penguins. This is a fascinating look at how the current machine of Russian hockey runs, and provides much insight into how the NHL's importation of foreign players affects the leagues in their home countries."

Steven Galloway. *Globe and Mail,* Jan. 5, 2008: D1.

**King, Martin Luther, Jr.** See **Johnson, Lyndon Baines.**

**Kissel, Rob and Nancy**

*Never Enough.* Joe McGinniss. New York: Simon & Schuster, 2007. 358 pp. $25.00.

"If McGinniss never quite finds the depth in these people, perhaps it's because it isn't there. They flourish and fail on a one-dimensional plane of avarice, contemptuous of common decency. Their hearts are oblique, their souls unfathomable. We would be compelled to feel sorry for them if they weren't hellbent on gobbling up the world, spending, along with everything else, our compassion."

Bob Shacochis. *NYTBR,* Dec. 16, 2007: 12.

**Leo Africanus/Hasan al-Wazzan**

*Trickster Travels: A Sixteenth-Century Muslim Between Worlds.* Natalie Zemon Davis. New York: Hill and Wang, 2006. 448 pp. $17.00.

"Known to the West as Leo Africanus, Hasan al-Wazzan was the author of a *Description of Africa* as well as numerous other books on a variety of subjects. A refugee from Nasirid Granada after its fall in 1492, raised and educated in Fez, widely traveled in Africa and the Mediterranean, he lived most of his life in the Rome of the Medicis. His claim on our attention as world historians derives from his liminal status as a voyager between two worlds."

Edmund Burke III. *Journal of World History* 18.3 (Sept. 2007): 372–74.

**Lindbergh, Charles, and Alexis Carrel**

*The Immortalists: Charles Lindbergh, Dr. Alexis Carrel, and Their Daring Quest to Live Forever.* David M. Friedman. New York: Ecco, 2007. 338 pp. $33.95.

"*The Immortalists* is a sweeping epic of famous people, historic events, controversial decisions and disastrous consequences, filled with triumph and tragedy, heartbreak and horror, massive hubris and staggering humility, achingly regret and agonizing redemption. It is the moving tale of two hugely

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famous, deeply flawed friends who fought side by side to conquer death itself for all the wrong reasons, and of how one learned better and the other did not. It's non-fiction that reads like a good novel spare with dialogue, and its unexpected, unforgettable climax took my breath away."

Spider Robinson. *Globe and Mail,* Nov. 17, 2007: D10

**Longworth, Alice Roosevelt**

*Alice: Alice Roosevelt Longworth, From White House Princess to Washington Power Broker.* Stacey A. Cordery. New York: Viking, 2007. 590 pp. $32.95.

"Her most recent biographer, Stacy A. Cordery, chairman of the history department at Monmouth College, has had more access to Mrs. Longworth's private papers than previous writers, and she tries to make more of a case for her subject's political significance."

Thomas Mallon. *NYTBR,* Nov. 18, 2007: 14

**Louis XIV**

*La santé de Louis XIV. Une biohistoire du Roi-Soleil.* Stanis Perez. Paris: Editions Champ Vallon, 2007. 410 pp. Euro26.

The catalogue of Louis XIV's illnesses is impressive: small pox at 9, blennorrhea at 17, typhoid fever at 22, measles at 24, anal fistula at 47, paludism at 48; then, from 50 on: gout, rheumatisms, renal colics, without mentioning migraines, indigestions and chronic skin disease. His doctors kept an impeccable journal of them, a practice which moved Sainte-Beuve: O the pity to be thus shown from head to foot to posterity! Louis XIV also had a tapeworm, which explains his prodigious appetite. In spite of all these diseases, he lived to the remarkable age of 77. In his lifetime, his diseases posed serious problems of communication; the truth was sometimes hidden, sometimes postponed. Throughout his life his health remained a state affair. It is what Stanis Perez recalls today, in a very well documented book, written with talent.

Thomas Wieder. *Le Monde des Livres,* Nov. 23, 2007: 5

**Lowry, Malcolm**

*The Voyage That Never Ends: Fictions, Poems, Fragments, Letters.* Malcolm Lowry. Ed. Michael Hofmann. New York: New York Review Books, 2007. 518 pp. $27.95.

"A fuller portrait of Lowry is now available, thanks to 'The Voyage That Never Ends,' a collection of stories, poems, letters and pure oddment assembled by the poet Michael Hofmann."

Stephen Metcalf. *NYTBR,* Dec. 9, 2007: 14

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**Loring, Frances, and Florence Wyle**

*Ahead Beauty Answers: The Life of Frances Loring and Florence Wyle.* Elspeth Cameron. Toronto: Cormorant, 2007. 528 pp. $36.95.

"A biography of the Canadian sculptors. "Cameron's research and documentation are rigorous and exhaustive. She concludes her biography with more than 150 pages of acknowledgments, notes, comprehensive lists of the works of both artists, a bibliography and an index. The book will undoubtedly find its way into the libraries of academic institutions, but it is written in a straightforward and engaging manner that would make it enjoyable reading for anyone interested in this phase of our cultural history. Thirty-two pages of photographs of The Girls and their work are a welcome addition to the text."

Helen McLean. *Globe and Mail,* Dec. 8, 2007: D6.

**Malamud, Bernard**

*Bernard Malamud: A Writer's Life.* Philip Davis. New York: Oxford UP, 2007. 377 pp. $34.95.

"Davis strives to present all this complexity in a comprehensive fashion, though he seems to have paid for the Malamud family's full cooperation with an excess of discretion, as well as something like defensiveness about Malamud's foibles."

Lee Siegel. *NYTBR,* Dec. 9, 2007: 12–13.

**Martin, Steve**

*Born Standing Up: A Comic's Life.* Steve Martin. New York: Scribner, 2007. 224 pp. $28.99.

"*Born Standing Up* is an intensely focused account of his career in comedy. ... Stylistically, Martin is both eloquent and relaxed. His prose fiction can occasionally be distorted by a need to prove itself, an unwieldy self-awareness. But here there are only economy, clarity and an intense visual awareness, the keen observation that transfers beautifully from stage to page."

A. L. Kennedy. *Globe and Mail,* Nov. 24, 2007: D1.

**St. Mary of Egypt (ca. AD 344–421)**

*Saint Mary of Egypt: Three Medieval Lives in Verse.* Trans. Hugh Feiss and Ronald Pepin. Collegeville, MN: Liturgical Press, 2006. 159 pp. $12.95.

"Hugh Feiss and Ronald Pepin provide fluid, readable modern English translations of three versions of the legend of Mary of Egypt in an inexpensive paperback volume. Pepin and Feiss have provided a welcome service in making accessible to a general audience versions of this story previously only available to specialists. The book also includes a lengthy introduction providing background on the textual history of Mary's story and the historical contexts of the individual versions of the vita included. . . . [T]he collection will

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interest those who would like to see some of the ways in which the vitae of individual saints were adapted and altered over time to suit the needs of different authors and audiences, and the ways in which hagiography developed as a genre over the relevant time period."

Margaret Cotter-Lynch. *The Medieval Review* 07/12/05

**McGovern, George**

*The Liberals' Moment: The McGovern Insurgency and the Identity Crisis of the Democratic Party.* Bruce Miroff. Lawrence: UP of Kansas, 2007. 355 pp. $29.95.

"It's an article of faith among many centrist Democrats (and nearly all Republicans) that the Democratic Party blundered badly in 1972 when it nominated George McGovern for president. Bruce Miroff's wise and informative book 'The Liberals' Moment' invites a peek through the telescope's opposite end. Miroff, a political science professor at the State University of New York at Albany, reminds us gently that the real blunder was committed by the 47 million voters who re-elected Richard Nixon in a 49-state landslide."

Timothy Noah. *NYTBR,* Nov. 11, 2007: 16

**Mellanby, Ralph**

*Walking with Legends.* Ralph Mellanby with Mike Brophy. Toronto: Fenn, 2007. 236 pp. 32.95.

"The long-time executive producer of *Hockey Night in Canada* tells stories about his years running Canada's most-watched television show, as well as about the people he worked with and covered."

"Overtime." *Globe and Mail,* Jan. 5, 2008: D5

**Merman, Ethel**

*Ethel Merman: A Life.* Brian Kellow. New York: Viking, 2007. 326 pp. $25.95.

*Brass Diva: The Life and Legends of Ethel Merman.* Caryl Flinn. Berkeley: U of California P, 2007. 542 pp. $34.95.

"Kellow's book, 'Ethel Merman: A Life,' may push some readers over to the Merman-hating side of the divide because he is not afraid to say that Merman, off-stage, was often crass, callous and petty. There is no requirement, of course, that well-paid, much-beloved stars be otherwise. Still, it would be nice to think that an investment of adoration ensured a certain standard of behavior—ensured, for instance, that while in the audience at Café Carlyle, the elegant New York cabaret, Merman would not have decided to gargle wine while the great Bobby Short was in midsong. With images like that in your mind (not to mention the coarser ones also available in this book) suddenly "There's No Business Like Show Business" doesn't seem so infectious. . . . A newly minted fan may result from Flinn's star-struck book, 'Bra

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*Diva: The Life and Legends of Ethel Merman.*' She can't seem to mention a negative story about Merman without donning her apologist's hat. It's telling that though the book is heavily footnoted, her favorite sources are a few Merman flame-keepers like Merman's son, Bob Levitt Jr., and the avalanche of scrapbooks maintained by Merman and her father—not, perhaps, the most dispassionate references. Flinn maddeningly dismisses tidbit after tidbit as just part of the press-and-publicist-created Merman image, but seldom sheds credible light on who the real Merman was. Sometimes Flinn's logic cracks under the strain of trying to whitewash things, as when, with Levitt's help, she tries to play down Merman's repeated clashes with her hired help."

Neil Genzlinger. *NYTBR,* Dec. 2, 2007: 33.

**Messiaen, Olivier**

*Messiaen.* Christopher Dingle. New York: Cambridge UP, 2007. 244 pp. $75.00.

"Christopher Dingle's biography, a new entry in the *Musical Lives* series from Cambridge, owes a large debt to Hill and Simeone's work [*Messiaen*]. So will every Messiaen book in the foreseeable future. But Dingle does not have his own favorite sights to point out on this familiar tour."

William R. Braun. *Opera News,* Jan. 2008: 65.

**Metcalf, John**

*Shut Up He Explained: A Literary Memoir, Vol. II.* John Metcalf. Emeryville, Ont: Biblioasis, 2007. 398 pp. $36.95.

"Despite occasional slackness and some syrupy nostalgia for mumsy England, *Shut Up He Explained* (a companion volume to 2003's *An Aesthetic Underground*) is obligatory reading for anyone who cares about aesthetic vitality, the state of the nation's literature and the essential importance of very good sentences. It is also a moving record of time past and friends lost, a shimmering and often comic account of recent travels, and—Metcalf being Metcalf—a sometimes prickly if not intemperate *j'accuse.*"

Adrian Michael Kelly. *Globe and Mail,* Oct. 6, 2007: D13.

**Mirren, Helen**

*My Life in Words and Pictures.* Helen Mirren. London: Weidenfeld & Nicholson, 2007. 272 pp. $41.00.

"The actress, once told by a palm reader that her greatest success would come after the age of 45, treats us to pictures from her life, beginning with her Russian father at his illustrious family's spacious home before the Bolshevik Revolution. She gives us her thoughts on being sent to a convent school by her atheist parents, her film, theatre and television career, and why she didn't marry as a younger woman."

"Gift Books." *Globe and Mail,* Dec. 8, 2007: D24.

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**The Mitford Sisters**

*The Mitfords: Letters Between Six Sisters.* Ed. Charlotte Mosley. New York: HarperCollins, 2007. 834 pp. $39.95.

"Despite the many works devoted to the Mitfords, there is no satisfactory biography of them, together or apart. These letters are no substitute because too much is missing; they are a fraction of the 12,000 letters in the archive. We don't know what was deleted, or what may never have been written. In later years, the sisters did telephone a lot."

Caryn James. *NYTBR,* Dec. 2, 2007: 47

**Molineux, Roland**

*The Devil's Gentleman: Privilege, Poison, and the Trial That Ushered In the Twentieth Century.* Harold Schechter. New York: Ballantine, 2007. 495 pp. $27.95.

"Where Schechter does succeed, however, perhaps as well as any of the numerous writers who've trod this turf before, is in marrying a historian's understanding of the nineteenth century to a literature professor's insight into how people felt and thought at the time. His book is full of quirky surprises."

Edward Lewine. *NYTBR,* Dec. 2, 2007: 68

**Monroe, Marilyn**

*Marilyn Monroe: A Life in Pictures.* Ed. Anne Verlhac. San Francisco: Chronicle, 2007. 192 pp. $47.95.

"Whether the world truly needs another book of photographs of Marilyn Monroe is an open question, but looking at her is not in the least tiring, and page after page of this elegantly designed book illustrates the way she came alive through the lens. The pictures begin with her at six months and close with her laughing on a Los Angeles beach in 1962, the year she died."

"Gift Books." *Globe and Mail,* Dec. 8, 2007: D25

**Mortimer, John**

*A Voyage Round John Mortimer.* Valerie Grove. London: Viking, 2007. 542 pp. $36.00.

"Perhaps both Rumpole and his creator are casualties of their own ambivalent success. This is certainly a theme of Valerie Grove's *A Voyage Round John Mortimer,* the second fat biography of Mortimer in two years. . . . The basic question about Grove's biography, then, is whether it owes its frankness to what [Graham] Lord had already revealed. Grove's 'authorized' version is softer edged, more blandly reportorial."

Jeffrey Miller. *Globe and Mail,* Dec. 29, 2007: D11

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**Morrison, Jim**

*The Jim Morrison Scrapbook.* James Henke. San Francisco: Chronicle, 2007. 64 pp. $42.00.

"Even if Jim Morrison wasn't in your sights when you were in your teens in the 1960s, he may be in those of your guitar-playing son, who will love this biography. Not just a book, but also a compendium of hand-written personal notes, poetry, lyrics, sketches and Doors tour programs, with a CD of Morrison speaking. The author is curator of the Rock and Roll Hall of Fame in Cleveland, Ohio."

"Gift Books." *Globe and Mail,* Dec. 8, 2007: D10.

**Mountbatten, Edwina, Pamela, and Louis**

*India Remembered: A Personal Account of the Mountbattens During the Transfer of Power.* Pamela Mountbatten and India Hicks. Oxford: Blackwell, 2007. 240 pp. £25.

"*India Remembered* is at its best when it concerns itself with the personal and the anecdotal. Ms. Mountbatten beams illuminating little shafts of light onto her parents and onto the Indian leaders, capturing detail without feeling compelled to attempt biographical character sketches."

Samanth Subramaniam. *Far Eastern Economic Review* 170.10 (Dec. 2007): 71–72.

**Mozart, Wolfgang Amadeus**

*W. A. Mozart.* Hermann Albert. Ed. Cliff Eisen. Trans. (from German) Stewart Spencer. New Haven: Yale UP, 2007. 1,600 pp. $55.00.

"When, eighty-eight years ago, Hermann Albert's *W. A. Mozart* appeared, it was recognized as the most authoritative survey of the composer's life and works. . . . Nevertheless, so much research has been expended on Mozart since 1919, so much more is known, and so many dates and facts have been corrected and revised that the book could not simply be translated. It had to be brought up to date. This has been done with full respect for the original by Cliff Eisen, one of the most brilliant Mozart scholars of our time. He has himself written profoundly on Mozart, above all on the viola quintets, and his knowledge of the composer and the musical life of his time has no superior and few equals. Without altering the original he has added thousands of footnotes that correct or expand the text, indicating the most useful and recent publications on almost every aspect of Mozart taken up in the book. An immense bibliography has made this publication not only a pleasure to read but extremely useful for music-lovers, students, and scholars alike."

Charles Rosen. *NYRB,* Oct. 25, 2007: 25–27.

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## Napoleon

*Napoléon and Joseph: Correspondance intégrale (1784–1818).* Edition established by Vincent Haegele. Paris: Tallandier, 2007. 948 pp. Euro69.

While the fourth volume of Napoleon's general correspondence (*Ruptures and Foundations*) is being published (Fayard-Fondation Napoléon, 1,184 pp. Euro52), Vincent Haegele shows gifts of meticulousness to produce an impeccable edition of 1,627 letters exchanged between 1784 and 1818 by Napoleon and his brother Joseph. From the letters of the first years, bristling with italianisms, to the drama of the final collapse, this general survey enlightens from the inside the functioning of the clan which for a while ruled Europe.

J. G. *Le Monde des Livres,* Oct. 26, 2007: 8

## Nicholson, Jack

*Five Easy Decades: How Jack Nicholson Became the Biggest Movie Star in Modern Times.* Dennis McDougal. Hoboken, NJ: Wiley, 2007. 484 pp. $30.99.

"McDougal, who admits that he never expected Nicholson to talk to him, takes no offence at this 'snub' and has dutifully produced that lovely hybrid, the cautious valentine. That is, a hagiography whose tone is leavened by just enough caveats regarding the star's failings . . . to insulate the otherwise smitten author from charges that he is a toady. . . . In the end, he has produced an authoritative cut-and-paste job that does not so much tell the Jack Nicholson story as retell the Jack Nicholson story, relying heavily on other people's wisecracks, aperçus, put-downs and reportage."

Joe Queenan. *Globe and Mail,* Dec. 1, 2007: D2

## Nureyev, Rudolf

*Nureyev.* Julie Kavanagh. New York: Pantheon, 2007. 782 pp. $37.50.

"In this massive, indisputably great biography of Rudolf Nureyev, former dancer and dance critic Julie Kavanagh exceeds her achievement in *Secret Muses: The Life of Frederick Ashton.* Her new biography is shrewdly evaluative, impressively vivid and kaleidoscopic in its crystalline revelations. It exposes the *monstre sacré* without capitulating to his legend, and it evokes his time and place through painstaking research that never overwhelms the riveting anecdotal element or overall portrait of a dance genius who transcended his critics, enemies and rivals."

Keith Garebian. *Globe and Mail,* Dec. 8, 2007: D5

"Kavanagh's exhaustive book is best when she's writing about Nureyev's first years of poverty and suffering and his last years of wealth and suffering. He feels human. But in between, when he was a meteor shattering all expectations onstage and off, and something definitely beyond human, the biography becomes a somewhat leaden laundry list of his prodigious comings and

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goings. The book reads more like the biography of a celebrity than an artist, and they are not the same thing."

Toni Bentley. *NYTBR,* Dec. 2, 2007: 34–36.

"For anyone who has ever taken a dance class, watched dancers rehearse or sat in the front rows at the ballet, 'Nureyev' beautifully and repeatedly brings us back to the muscles, the sweat, the utter physical and mental commitment of being a dancer. This dedication to the physical was also Rudolph Nureyev's saving grace. Amid all the tantrums, abuse and narcissism, the reader, too, forgives him as he wakes up each day and goes to class."

Liz Lerman. *WP,* Nov. 26–Dec. 2, 2007: 39.

**Nyiregyhazi, Ervin**

*Lost Genius: The Curious and Tragic Story of an Extraordinary Musical Prodigy.* Kevin Bazzana. New York: Carroll & Graf, 2007. 383 pp. $28.00.

"Kevin Bazzana, the author of an excellent, perceptive biography of another eccentric pianist, Glenn Gould, in this latest book fleshes out the details of Nyiregyhazi's rise and fall, and rise and fall again. He calls him 'one of the greatest and most individual pianists of the twentieth century' and 'one of the most singular characters, with one of the most bizarre stories, in the history of music.'"

Michael Kimmelman. *NYTBR,* Oct. 28, 2007: 18.

**Paine, Thomas**

*Thomas Paine's "Rights of Man": A Biography.* Christopher Hitchens. New York: Atlantic Monthly, 2007. 158 pp. $19.95.

"Hitchens's discussion of Paine's book is really a discussion of two books, Paine's and Burke's. 'This classic exchange between two masters of polemic,' he says, 'is rightly considered to be the ancestor of all modern arguments between Tories and radicals.' Hitchens is in Paine's corner, but like a good trainer, he knows the other fighter's strengths."

Richard Brookhiser. *NYTBR,* Nov. 11, 2007: 11.

**Palin, Michael**

*Diaries 1969–1979: The Python Years.* Michael Palin. New York: Thomas Dunne/St. Martin's, 2007. 650 pp. $29.95.

"This charming and at times revelatory book is exactly what its name says it is: not a memoir or a history but simply excerpts from the diary Palin began keeping in 1969. A voice of (relative) sanity in the eye of a comedic storm, Palin paints so vivid a picture that the reader becomes a Python by proxy."

Peter Keepnews. *NYTBR,* Dec. 2, 2007: 67.

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**Parsons, Gram**

*Twenty Thousand Roads: The Ballad of Gram Parsons and His Cosmic American Music.* David N. Meyer. New York: Villard, 2007. 559 pp. $29.95.

"For readers meeting Gram Parsons for the first time, *Twenty Thousand Roads* . . . is an admirably thorough depiction of a wonderfully compelling, woefully fragmented human being. For Gram Parsons aficionados, the new interviews with family, friends and the many musicians he worked with . . . are akin to finding a box full of forgotten home movies of a long-lost friend. . . . While acknowledging the valuable biographical service Meyer has provided with *Twenty Thousand Roads*, he's guilty of several errors both informational and informative."

Ray Robertson. *Globe and Mail,* Nov. 10, 2007: D9.

"Meyer, A New School film professor whose two previous books were movie guides, has interviewed friends, relatives, band members and hangers-on and when he couldn't get major figures on the record, he turned to extensive secondary sources in his effort to sort through the Parsons legend. . . . The resulting book, 'Twenty Thousand Roads,' is like one of Parsons's live shows: frustratingly sloppy and self-indulgent, but studded with interesting tidbits."

Gregory Cowles. *NYTBR,* Oct. 28, 2007: 19.

**Perle, Richard**

*Prince of Darkness: Richard Perle: The Kingdom, the Power, and the End of Empire in America.* Alan Weisman. New York: Union Square, 2007. 293 pp. $24.95.

"A former producer at '60 Minutes,' Weisman has assembled a book-length version of the kind of diligent, unimaginative profile that constitutes the show's stock in trade. He has, however, effectively humanized a figure at the heart of the neoconservative enterprise who is usually rendered in cartoon terms, showing how Perle's personal gifts contributed to his impressive success."

James Traub. *NYTBR,* Dec. 16, 2007: 7.

**Perutz, Max**

*Max Perutz and the Secret of Life.* Georgina Ferry. London: chatto and Windus, 2007. 368 pp. £25.

"Ferry brings to life the bofffinry of the Second World War, and the golden age of British science which followed." The author fails "in handling the chronology of Perutz's different interests," and does not "fully integrate his lifelong love of reading and writing into the rest of her narrative." "Ferry's story proceeds with pace and clarity. . . . [H]er greatest flaw is that . . . only rarely does she catch flashes of Perutz's own literary style."

Druin Burch. *TLS,* Oct. 19, 2007: 22.

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**Picasso, Pablo**

*A Life of Picasso: The Triumphant Years, 1917–1932.* John Richardson. New York: Knopf, 2007. 584 pp. $40.00.

"It was worth waiting 10 years between the second volume of John Richardson's life of Picasso and this one. . . . In this impossible-to-put-down biography, Richardson's personality illuminates, and that's the right word, every page. . . . When he casts doubt or, indeed, scorn on some point of view or detail given by other authorities, we sense he's the one to listen to. About Picasso, and many other subjects, he knows and has found out more than anyone else, which explains the long wait we have had for this volume. It is to be saluted like the others, with the same exultation he plainly took in writing it."

Mary Ann Caws. *Globe and Mail,* Nov. 10. 2007: D6.

"Volume three of John Richardson's *A Life of Picasso* has now appeared and, like the first two installments of the biography, it is a work so rich with information and insight that it will forever change our understanding of the artist. The book opens in 1917 when Picasso was thirty-five and closes in 1932 when he was fifty-one; it was during this span that he became the richest and most famous painter on earth. Yet the volume's subtitle, 'The Triumphant Years,' refers more to his sustained artistic success than to his worldly prosperity. . . . John Richardson's *Life of Picasso* is the last work that will be written by a friend of the painter, and it is the culminating effort in this series of biographies. It is a magnificent achievement. Sixteen years ago, in a review of the first volume in *The Burlington Magazine,* the historian, painter, and critic John Golding said that when completed *A Life of Picasso* might prove to be the most remarkable biography of an artist ever written. Now that three volumes have been published, this prediction seems likely to be true. That the fourth and final volume will include the years in which Richardson knew Picasso makes the reader hope all the more that it will appear before long."

Andrew Butterfield. *NYRB,* Dec. 20, 2007: 12–16.

"While this is in many respects a familiar story, Richardson brings more coiling narrative detail to the life than anybody ever has, so that the biography becomes not only a reconsideration of Picasso but also a reckoning on the art and culture of the century in which he played so essential a role. Picasso's life is still recent history; he died little more than a generation ago."

Jed Perl. *NYTBR,* Nov. 11, 2007: 1, 8–9.

"This isn't a coffee-table dust-gatherer or a reference to file away on a shelf and open only out of a sense of duty. It is a biography with real fizz, every page offering pleasure as well as insight and illumination."

Michael Dirda. *WP,* Dec. 10–16, 2007: 38.

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**Pierron, Yvonne**

*Missionnaire sous la dictature.* Yvonne Pierron. Paris: Seuil, 2007. 200 pp. Euro16.

Sister Yvonne Pierron worked in Argentina. Like many leftist catholics, she was not insensitive to "liberation theology," while remaining opposed to armed struggle: her business was social work. After the coup of 1976, two of her friends were kidnapped. Pierron was not kidnapped but had to leave the country. "The Vatican did nothing for us. I don't think its silences are a matter of chance. Quite the contrary. They conceal a sympathy and perhaps a certain complicity with the military junta." After the Falkland islands war and the end of the military regime, she returned to Argentina. At nearly eighty, she dreams of new projects for the benefit of the Indina Guaranis. David Bornstein, who recorded this beautiful testimony, has given it a very spirited form.

Paulo A. Paranagua. *Le Monde des Livres,* Oct. 6, 2007: 2

**Pollitt, Katha**

*Learning to Drive and Other Life Stories.* Katha Pollitt. New York: Random House, 2007. 207 pp. $22.95.

"Throughout this collection, there is a tension between the Katha Pollitt who searches hopefully for the just cause and the Katha Pollitt who cannot help but see through her own ideological and emotional excesses, as well as those of everyone around her. Pollitt, the poet and practiced journalist, uses this conscious ambivalence to expose absurdity and so to meander closer to some kind of humane and sensible truth. That tension is also what creates such a powerful, personal narrative in *Learning to Drive*—a kind of comic internal cosmic struggle. Pollitt is her own Jane Austen character—or characters, I should say, all wrapped up into one—haughty and modest, moral and irresponsible, sensible and, happily for us, lost in sensibility."

Cathleen Schine. *NYRB,* Nov. 22, 2007: 8-1

**Polo, Marco**

*Marco Polo: From Venice to Xanadu.* Laurence Bergreen. New York: Knopf, 2007. 415 pp. $28.95.

"Marco Polo opened Asia to European trade, so we're told, but we generally don't know much else. Laurence Bergreen remedies that by bolstering Polo's reputation and arguing for his historical importance in a book as enthralling as a rollicking travel journal. Bergreen, who has written biographies of Louis Armstrong, James Agee and Irving Berlin, turned his attention to ancient explorers with 'Over the Edge of the World,' which tracked Ferdinand Magellan's circumnavigation of the globe. I was a fan of that book, but 'Marco Polo' far outshines it, and not surprisingly. Marco Polo, unlike Magellan, left his biographers a masterpiece of a memoir to work with."

Bruce Barcott. *NYTBR,* Dec. 2, 2007: 3

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"Bergreen gives a full-blooded rendition of Polo's astonishing journey. It is richly researched and vividly conveyed. He has tinkered with chronology and adopted the longest and most personal of the many narrative versions."

Colin Thubron. *WP,* Nov. 19–25, 2007: 20.

**Pop, Iggy**

*Iggy Pop: Open Up and Bleed.* Paul Trynka. New York: Broadway, 2007. $23.95.

"Drawing from original interviews with Iggy (ne James Newell Osterberg Jr.) and his countless accomplices over the years, Trynka, a former editor at the obsessive British music magazines *Mojo* and *Q,* has constructed a comprehensive portrait of the seemingly indestructible rock provocateur, one that touches all the familiar bases in recounting Iggy's riotous ascent from suburban Michigan schoolboy to frontman of the Stooges to solo artist with an intermittently transcendent career to composer of a drug-inspired hit song that became the jingle for a luxury cruise line."

Dave Itzkoff. *NYTBR,* Oct. 28, 2007: 20.

**Preminger, Otto**

*Otto Preminger: The Man Who Would Be King.* Foster Hirsch. New York: 2007. 573 pp. $35.00.

"As in the movies, legend trumps reality, and it is Otto the Ogre who dominates much of 'Otto Preminger,' Foster Hirsch's earnest, sympathetic, but rather pedestrian biography."

Richard Schickel. *NYTBR,* Nov. 11, 2007: 55.

**Proust, Marcel**

*Correspondance.* Marcel Proust. Letters chosen and presented by Jérôme Picon. Paris: Flammarion, 2007. 382 pp. Euro8,30.

The present edition is a very limited but significant selection of Proust's colossal correspondence, with a brilliant presentation by Jérôme Picon. These letters, characteristically, are no dialogue: Proust writes to "an indefinite collectivity of readers." He is indifferent to the echo he may produce . . . he begins one of his letters with "Please, don't answer me, the Spring doesn't thank us for loving it." He sees himself as a "neutral body," "unhooked from himself." That unhooking takes the shape of a soliloquy.

Vincent Roy. *Le Monde des Livres,* Dec. 7, 2007: 5.

**Reagan, Ronald**

*Ronald Reagan: A Graphic Biography.* Andrew Helfer. New York: Hill & Wang, 2007. $16.95.

"If you were to read only Andrew Helfer's text for *Ronald Reagan: A Graphic*

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*Biography*, for instance, it would seem to be a straight-forward chronologic trot through Reagan's life story, with particular attention paid to the show manship of his public persona and his weakness for self-serving fabrication Most of the book's spin, though, is actually in its artwork, by Steve Buccella and Joe Staton. After an opening montage of notable moments from Reagan's public life, which might as well have been sketched from publicity photos 'Ronald Reagan' becomes a catalog of the sorts of visual rhetoric cartoonists can pull off: nearly every panel incorporates some kind of broad caricature or symbolic distortion, usually at Reagan's expense."

Douglas Wolk. *NYTBR*, Dec. 2, 2007: 26

**Rice, Condoleezza**

*The Confidante: Condoleezza Rice and the Creation of the Bush Legacy.* Glenn Kessler. New York: St. Martin's, 2007. 288 pp. $25.95.

"Glenn Kessler, a diplomatic correspondent for The Washington Post, was star-struck when he first met Rice, at the 1992 Republican National Convention. 'She was poised and elegant, charming but forceful—and utterly sure of herself.' In 'The Confidante,' a brilliantly reported book, he treats her like a star; but he also looks unflinchingly at her record in office. And the picture he gives is dismal."

Anthony Lewis. *NYTBR*, Nov. 25, 2007: 27

"Kessler is a skilled reporter and clean writer. He is critical of Rice but always fair-minded. He divides his book essentially into case studies of key issues from Darfur, to Lebanon, to North Korea. The organization means the book lacks a strong narrative drive, but Kessler has excellent sources. And the diplomatic tick-tock is illuminating. At times, though, 'The Confidante' is a bit of a notebook dump."

Rich Lowry. *WP*, Nov. 12–18, 2007: 38

**Robbins, Harold**

*Harold Robbins: The Man Who Invented Sex.* Andrew Wilson. New York: Bloomsbury, 2007. 312 pp. $25.95.

"Nobody has seen fit to say much of anything about Robbins since his death in 1997, decades after his vogue and—how to put this?—climax. But doesn't a hustling subliterate whose *oeuvre* changed American publishing deserve at least one kudo, to use a solecism Robbins himself would have been likely to commit to print? Crammed with moronic prurience, achieving logorrhea with the barest of resources, your average Robbins page turner read as if he'd clacked it out using 10, if not 11, thumbs, and his 20 or so engorged books sold more than 750 million copies combined. If you've ever wondered just when quality literature and commercial fiction parted ways for good with a shudder, call him Harold Rubicon."

Tom Carson. *NYTBR*, Oct. 21, 2007: 11

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**Robinson, Edward Arlington**

*Edward Arlington Robinson: A Poet's Life.* Scott Donaldson. New York: Columbia UP, 2007. 553 pp. $34.95.

"The truth is that Robinson's poetry was outdated even when it was written, that much of it is now unreadable, and that some of it continues to be very good. If his reputation is ever to revive, and it should, the credit ought to go to Scott Donaldson and his biography. It not only tells the absorbing story of a most unusual man, but it also brings to life a period in our literature when Pound, Stevens, Williams, and Eliot were barely known, while a generation of poets and critics who seemed destined for lasting fame were not yet ancient memory."

Charles Simic. *NYRB,* Dec. 6, 2007: 59–61.

**Rockefeller, John D., and John D. Jr.**

*The House the Rockefellers Built: A Tale of Money, Taste, and Power in Twentieth-Century America.* Robert F. Dalzell Jr. and Lee Baldwin Dalzell. New York: Henry Holt, 2007. 333 pp. $30.00.

"Plenty of diligent research has been done by the Dalzells, both of whom are associated with Williams College. For the last 50 pages, it must be said, they've done too much research; their account of the wrangling over how to take Kykuit public is tedious and essentially unnecessary, an excessively long footnote to what is otherwise an interesting and informative book."

Jonathan Yardley. *WP,* Aug. 27–Sept. 2, 2007: 38.

**Schlesinger, Arthur M., Jr.**

*Journals: 1952–2000.* Arthur M. Schlesinger Jr. New York: Penguin, 2007. 928 pp. $40.00.

"Arthur M. Schlesinger Jr.'s *Journals: 1952–2000* is, for me, the year's most addictive book. Schlesinger, a classic American liberal in the Adlai Stevenson vein, was a consummate Washington insider, and this posthumously published winnowing [by his sons] of the journal he kept over half a century—more please—is honest, wise, witty, and equal parts historically valuable analysis and insider gossip."

Martin Levin. *Globe and Mail,* Dec. 29, 2007: D14.

**Schulz, Charles**

*Schulz and Peanuts: A Biography.* David Michaelis. New York: HarperCollins, 2007. 655 pp. $34.95.

"*Schulz and Peanuts* is a superb examination of the great paradox whereby persistent melancholy can lead to the creation of delightful art. It's one of the best biographies of a genius I've ever read, up there with Richard Ellmann's life of James Joyce or Philip Marchand's of Marshall McLuhan. . . . Part of

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Michaelis's achievement is that he clearly understands how cartoonists think. . . . Having said that, Michaelis shouldn't be regarded as definitive. He's somewhat careless with facts. . . . More important, as a novelist biographer, Michaelis very much shaped his material to suit the story he wanted to tell of Schulz the depressed artist."

Jeet Heer. *Globe and Mail,* Nov. 10, 2007: D10.

"The man who emerges from this sensitive and satisfying, if overlong, biography is both sincere and commercial, licensing his characters to an endless array of advertisers and merchandisers. (Michaelis says Schulz was too much a small businessman's son not to make money.) He was both a competitor of and a mentor to younger colleagues, especially the pioneering women cartoonists Lynn Johnston and Cathy Guisewite. He read and reread the Bible but eventually stopped seeing himself as 'an orthodox believer'—and said he was alarmed by 'people who regard Christianity and Americanism as being virtually the same thing.' He was subject to terrors, including a fear of travel, and lamented that no one loved him. Yet if you caught him on the right day, he could be 'a remarkably sincere and shy man with a quiet magnetic charm and wit."

Julie Phillips. *WP,* Nov. 26–Dec. 2, 2007: 38.

## Scotland

*Scotland: The Autobiography.* Rosemary Goring. London: Viking, 2007. 493 pp. $45.00.

"Rosemary Goring, literary editor of Scotland's *The Herald,* promises her book will 'show history as it happened by those who were there.' Accordingly, eyewitness accounts are favoured above all, many of them nightmarish. . . . All in all, this book's an addictive mix you can read from start to finish or just dip into."

Eric McCormack. *Globe and Mail,* Dec. 15, 2007: D1.

## Sembat, Marcel

*Les cahiers noirs, journal 1905–1922.* Marcel Sembat. Presentation and notes by Christian Phéline. Paris: Ed. Viviane Hamy, 2007. 828 pp. Euro29.

*Marcel Sembat: socialiste et intellectuel.* Gerd Krumeich. Cahiers Jaurès, July–Sept. 2007, n° 185: 13–26.

A subway station, a square, a few streets, a high school are all that is left in the collective memory of one of the most important socialist leaders of the beginning of the twentieth century. That redoubtable polemicist, colorful and cheeky (his speeches in Parliament were greatly valued), has disappeared from history books. True, one will not find in his Journal any considerations on his vision of socialism, on the political life of the 3rd Republic, or on the

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European situation, with the notable exception of two events: Jaurès's assassination and the Congress of Tours. He drew a line between politics and his interior quest. He loved Montaigne and the Cardinal de Retz, translated Homer, read St. Matthew, Bergson and Spinoza, and Durkheim and Marcel Mauss. Married to Georgette Agutte, a fauve painter, a friend of Matisse, he had a great artistic sensibility. He aimed at producing a work. Premature death prevented that. He died in 1922, at the age of 59.

Yves-Marc Ajchenbaum. *Le Monde des Livres,* Dec. 7, 2007: 7.

**Shaw, Gerald**

*Believe in Miracles: South African from Malan to Mandela—and the Mbeki Era.* Gerald Shaw. [Kenilworth]: Ampersand, 2007. 148 pp. R135.

Gerald Shaw, reporter and veteran of the anti-apartheid struggle, covers in his memoirs the mid-1950s to liberation. Shaw was a meticulous recorder of current affairs and a political commentator; he is also a historian who brings to this account of his personal experiences an academic's intellectual discipline. It is a beguiling combination. His account is rich with thumbnail sketches of leading figures of his time. His work sets a standard for newspaper memoirs. Read it.

*Business Day: The Weekender*, Nov. 26, 2007 (online ed).

**Silver, Joseph**

*The Fox and the Flies: The Secret Life of a Grotesque Master Criminal.* Charles Van Onselen. New York: Walker & Co., 2007. 672 pp. $41.95.

"Van Onselen has spent twenty-five years in the archives, tracking Joseph Silver—born Joseph Lis, in Kielc, Poland, in 1868—across four continents, a half dozen countries and five decades. The result is a heroic feat of original research, a massive and completely absorbing true-crime epic."

Norman Snider. *Globe and Mail*, Oct. 6, 2007: D14.

**Simpson, George**

*Emperor of the North: Sir George Simpson and the Remarkable Story of the Hudson's Bay Company.* James Raffan. Toronto: Phyllis Bruce/Harper-Colllins, 2007. 484 pp. $34.95.

"The subtitle points to [Raffan's] strategy. . . . By broadening his focus and treating Simpson within the context of the story of the HBC, Raffan has made a significant contribution to the ever-evolving saga of nineteenth-century North America. . . . *Emperor of the North* is a complex book that forces us to make our own judgments. I, for one, continue to regard George Simpson as despicable—but, yes, he makes a great subject, and James Raffan has spun the fetid straw of his life into a golden book."

Ken McGoogan. *Globe and Mail*, Oct. 13, 2007: D3.

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**Sis, Peter**

*The Wall: Growing Up Behind the Iron Curtain.* Peter Sis. New York: Farrar Straus & Giroux, 2007. $22.95. 8 and up.

"Eminent author and artist Peter Sis grew up in Czechoslovakia during the Cold War. . . . *The Wall* is his memoir of growing up in a place and time when so much was forbidden, when even the right to draw what he wanted to draw was not his. . . . This memoir unfolds not unlike a film, in annotated frames containing intricate black-and-white pen-and-ink drawings that describe a life in which rigid control is the order of the day. . . . The Prague Spring of 1968 provides colour in Sis's book as it did in his life."

Susan Perren. *Globe and Mail,* Nov. 24, 2007: D1.

**Sollers, Philippe**

*Un vrai roman. Mémoires.* Philippe Sollers. Paris: Plon, 2007. 360 pp. Euro21.

Sollers, born Joyaux, has sometimes been reproached with not writing true novels. "Here's one," he says of his Memoirs. In them, he delights in making an inventory of the criticisms aimed at him, apparently happy to displease. Philippe Sollers has found an advocate: Philippe Sollers, caustic and overcome with admiration for his client. Praised at 20 by Mauriac and Aragon, he smiles at that "redoubtable patronage of Church and Party." He mentions without excessive warmth the six men whose company and at times teaching he liked. He prides himself in publishing the complete works of Sade, Artaud, Bataille, Ponge, Céline. He sees himself in the Pléiade, after his death, being neither "sanctified like Le Clézio, nor idolized like Modiano, or overpraised like the reverend erudite Quignard." On the private plane, he affirms he was twice tempted by suicide, at 20 and 30. Each time he was saved by an exceptional woman, first Dominique Rolin, then Julia Kristeva, now his wife, excelling respectively in beauty and intelligence. One would have liked him to content himself with these fine portraits but he feels it necessary to evoke the "fabulous prostitutes" he met. Politically: he had his hour of maoism; religiously: he went to Rome to offer his Divine Comédie to John Paul II—"The Pope, like myself, found the book excellent." Undiluted Sollers!

Robert Solé. *Le Monde des Livres,* Oct. 26, 2007: 3.

**Soyinka, Wole**

*Il te faudra partir à l'aube [You Must Set Forth at Dawn. A Memoir].* Wole Soyinka. Trans. (from English [Nigerian]) Etienne Galle. Paris: Actes Sud, 2007. 654 pp. Euro28.

Soyinka is not the slave of chronology. His Memoir is full of comings and goings, commentaries, anecdotes, and humanistic professions of faith. Sensitive to the consequences of colonialism and the fundamental importance of the rights of man, he has a strong sense of good and evil. In his flamboyant

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hodge-podge, one finds his obsession with South Africa, his talents as a "small agricultural producer," his conflicts with the successive Nigerian dictators, his clandestine and exile years (he had been sentenced to death under Sani Abacha in 1997), together with and on the same plane as his passion for books and literature, his fondness for wine and friendship. In short, a torrent of events, impressions, and humor, in a rich, vigorous, lyrical language—and, in memory of this indomitable aunt and her courageous fellow women of his native village, the conviction that the fight against iniquity is not an empty word.

Raphaelle Rérolle. *Le Monde des Livres,* Nov. 2, 2007: 3.

**Stalin, Josef**

*Young Stalin.* Simon Sebag Montefiore. New York: Knopf, 2007. 460 pp. $30.00.

"Montefiore, the author of 'Stalin: The Court of the Red Tsar,' is not one historian but two. The first is capable of serious research and insight, but he is eclipsed by the second, who sees history as scandal and its writing as gossip. Vanity Fair goes to Lubyanka."

Richard Lourie. *NYTBR,* Nov. 25, 2007: 21.

**Stanley, Henry Morton**

*Stanley: The Impossible Life of Africa's Greatest Explorer.* Tim Jeal. New Haven: Yale UP, 2007. 608 pp. $38.00.

"In his impressive, revealing, and well-written biography of the explorer Henry Morton Stanley, Tim Jeal argues that the most famous greeting in history was never delivered. As a child I saw an engraving of the meeting between Stanley and David Livingstone above the caption 'Dr. Livingstone, I presume.' I loved both the greeting and the picture of the two strangers, surrounded by Arabs and Africans, solemnly doffing their hats on the shore of Lake Tanganyika. . . . Yet, according to Jeal, nothing memorable was actually said, and Stanley invented the words afterward when he wanted to infuse the occasion with a striking phrase. . . . One of the many ironies of Stanley's life is that he is remembered more for a remark he did not make than for his career as the greatest explorer of the nineteenth century."

David Gilmour. *NYRB,* Dec. 6, 2007: 47–49.

**Stein, Gertrude, and Alice B. Toklas**

*Two Lives: Gertrude and Alice.* Janet Malcolm. New Haven: Yale UP, 2007. 240 pp. $25.00.

Janet Malcolm "comes to grips with her own inability to know, truly, Stein and Toklas, she acknowledges the risk of trying to impose a narrative on any lives. Is the distaste, often cruel, for Toklas that permeates so many writings on Stein deserved? Or, as Malcolm asks, does it belong to a mythic structure of biography that determines who is likeable and who is not among the

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famous? Alice, who would convert to Christianity late in life, doesn't mention her Jewishness in her cookbook; Stein suppressed her religious identity—but then 'what do we know,' really, about that either? 'Perhaps Stein had a secret Jewish life,' Malcolm wonders. 'Biography and autobiography are the aggregate of what, in the former, the author happens to learn, and, in the latter, he chooses to tell.' *Two Lives* is the most intelligent sort of biography precisely because it doesn't claim to be a true biography, only an essay that inquires into biography."

Michael Kimmelman. *NYRB,* Oct. 25, 2007: 4–8.

**Stringam, Autumn**

*A Promise of Hope: The Astonishing True Story of a Woman Afflicted With Bipolar Disorder and the Miraculous Treatment That Cured Her.* Autumn Stringam. Toronto: HarperCollins Canada, 2007. 283 pp. $ 21.95.

The story of Alberta writer Stringam's life growing up witnessing her mother's experience with mental illness and later suffering with her own, until she was cured by a drug her father, Tony Stephan, and hog-feed salesman David Hardy, invented. "In striking, intimate and lyrical passages, Autumn Stringam brings us into her madness, into the world of the psychiatric ward."

Pat Capponi. *Globe and Mail,* Oct. 20, 2007: D4.

**Talma, Joseph**

*Talma ou l'Histoire au théâtre.* Madeleine and Francis Ambrière. Paris: Ed. de Fallois, 2007. 890 pp. Euro29.

Famous throughout Europe, one of the stars of Paris society, Joseph Talma was a great professional and also a poseur, a pathetic liar, a sycophant, vain and at times odious. Politically, he was a democrat, which made his (privileged) relation with Bonaparte, and later Napoleon, something particularly interesting. His political convictions conflicted with the aristocratic, monarchistic conventions of the classical tragedy, and led him to adopt in his acting what some critics called vulgar means. This aesthetic position, which made him suffer continuously, is the counterpart of the precarious political position which ruined Napoleon, making of his destiny as Statesman and Chief of War the great rehearsal of the tragedy which, in several Acts, got, in a century and a half, the better of the Europe of old. An exceptional biography: a masterpiece.

Marc Fumaroli. *Le Monde des Livres,* Nov. 11, 2007: 9.

**Teit, James**

*Recording Their Story: James Teit and the Tahltan.* Judy Thompson. Vancouver: Douglas & McIntyre; Gatineau: Canadian Museum of Civilization, 2007. 207 pp. $55.00.

"An early champion of aboriginal rights and documenter [of] Salish life in

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the early twentieth century, James Teit assembled what's now the most complete collection of Tahltan artifacts. Part biography and part catalogue, the book recounts Teit's life among B.C.'s first nations, and presents the Tahltan photos, myths, tools and artwork he gathered during travels to the province's northwestern reaches."

"Gift Books." *Globe and Mail,* Dec. 8, 2007: D15.

**Thompson, Hunter S.**

*Gonzo: The Life of Hunter S. Thompson.* Jann S. Wenner and Corey Seymour. Boston: Little, Brown, 2007. 467 pp. $28.99.

"In compiling this oral history, Jann Wenner and Corey Seymour could easily have succumbed to the same temptation that Hunter did: to celebrate the myth, to recount a numbing parade of hilarious, drug-addled Hunter stories, and to miss the man. Happily, they have produced a rigorous and honest piece of work. 'Gonzo' is a wonderfully entertaining chronicle of Hunter's wild ride, but it is also a detailed, painful account of his self-destructive immersions; the brutality he visited upon his wife, Sandy; and the anguish of a life that veered from inspired performance art to ruinous solipsism."

Joe Klein. *NYTBR,* Nov. 18, 2007: 15.

**Tillon, Germaine**

*Combats de guerre et paix.* Germaine Tillon. Paris: Seuil, 2007. 838 pp. Euro30.

*Le Siècle de Germaine Tillon.* Under the direction of Tristan Todorov. Paris: Seuil, 2007. 384 pp. Euro21.

Germaine Tillon—a hundred on May 30, 2007—is an atypical adventuress with a polymorphous work. "Both scientist and militant," says Todorov. An athropologist, she studied the Berber society; survivor of the nazi camps, she brought back an improbable operetta *Le Verfügbar aux enfers* (recently produced in Paris). During the Algerian war, her prestige was enough to allow her at the same time to scold an FLN leader and denounce "the cruel monkeys" of the OAS. In the same year she denounced the extreme poverty of the colonized populations. She was a pioneer in making the rights of man into a political weapon. As such she was detested by some—for instance, the barrister Jacques Vergès—because "she tried a dialogue where hatred only should speak." A great work, a grande dame.

Catherine Simon. *Le Monde des Livres,* Nov. 9, 2007: 9.

**Tocqueville, Alexis de**

*Alexis de Tocqueville: A Life.* Hugh Brogan. New Haven: Yale UP, 2007. 724 pp $35.00.

"Hugh Brogan has taken almost forty-five years to write *Alexis de Tocqueville.*

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He began work as a graduate student and finished the book in retirement. The cause was not a bad case of writer's block, but something just as familiar to biographers. The Tocqueville family archives were for many years closed to everyone except the editors of Tocqueville's *Oeuvres complètes*, so although Brogan was elected to a research fellowship at St. John's College, Cambridge, in 1963, with the intention of writing the book we now have, his research was blocked. In 1972, he published a useful short study, but only in 2000 could he finally engage with the family papers now housed in the archives of the departement of the Manche. . . . The wait has been worth it. The book is full of insights into Tocqueville the sociologist, historian, social prophet, and liberal politician, but it is as a biography that it triumphs. Brogan writes of Tocqueville as 'one of my oldest and dearest friends (I have known him for nearly fifty years).' If anyone wants to criticize Tocqueville, they should do so out of Brogan's hearing. He, on the other hand, has the freedom to criticize that comes with real intimacy, and he uses it unsparingly. Indeed, the book reads like the record not so much of a friendship but a marriage—written with the mixture of deep affection and acute exasperation that successful marriages generate if they last long enough."

Alan Ryan. *NYRB,* Nov. 22, 2007: 53-56

**Toklas, Alice B.** See **Stein, Gertrude.**

**Tolstoy, Sophia**

*Song Without Words: The Photographs and Diaries of Countess Sophia Tolstoy.* Leah Bendavid-Val. Washington, D.C.: National Geographic, 2007. 256 pp. $44.00.

"Family pictures and personal diaries are often out of date soon after they are made, but more than a century after Countess Tolstoy made this record it still has the power to illuminate the life and times of her husband, the author of *War and Peace* and *Anna Karenina.*"

"Gift Books." Globe and Mail, Dec. 8, 2007: D15

**Töpffer, Rudolphe**

*Father of the Comic Strip: Rudolphe Töpffer.* David Kunzle. Jackson: UP of Mississippi, 2007. 224 pp. $25.00.

"Frequently cited as the inventor of the comic strip, Töpffer, a Swiss teacher whose artistic vocation had been thwarted by poor eyesight, started producing his whimsical pictorial narratives, in 1827, for the enjoyment of friends. . . As David Kunzle notes in his . . . biography, the apparently casual style of the drawings masks considerable sophistication."

*The New Yorker,* Nov. 26, 2007: 16

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**Train, Russell E.**

*Conservative Conservationist: Russell E. Train and the Emergence of American Environmentalism.* J. Brooks Flippen. Baton Rouge: Louisiana State UP, 2006. 278 pp. $29.95.

"Flippen demonstrates how Train, born into a family of political prominence, rose through the legislative, judicial, and executive branches as a congressional staffer, an assistant to the secretary of the treasury, and a federal judge, building the skills necessary for an environmental leader. Train's transformation, from a 'judge with an interest in wildlife' to a 'prominent conservationist dedicated fully to the cause' (p. 46), represents a surprisingly compelling part of this biography."

Kyle D. Dell. *Presidential Studies Quarterly* 37.4 (Dec. 2007): 791–92.

**Trudeau, Pierre Eliot**

*Mystic Trudeau: The Fire and the Rose.* B. W. Powe. Toronto: Thomas Allen, 2007. 262 pp. $26.95.

A memoir based on records Powe kept of the lunches he shared with Trudeau in the 1980s and 1990s. "Part memoir and part extended essay, *Mystic Trudeau* is a fascinating book, both for the treatment of its central figure and for Powe's subsequent meditations on literature, philosophy and contemporary culture. ... Powe's method is to recount an old conversation, then address Trudeau as if he were still alive, ending with an extended discussion, citing thinkers such as Marshall McLuhan, Northrop Frye, Anne Carson and Simone Weil."

Thomas Axworthy. *Globe and Mail,* Nov. 17, 2007: D5.

**Turner, Chris**

*The Geography of Hope: A Tour of the World We Need.* Chris Turner. Toronto: Random House Canada, 2007. 480 pp. $34.95.

"For one year, Turner and family criss-crossed the globe in search of people living sustainably; people living or building, in the words of *Small is Beautiful* author E. F. Schumacher, 'a lifestyle designed for permanence'. . . . *The Geography of Hope* makes an overwhelming case for an abundant, even limitless amount of hope for humanity. The book is a captivating travelogue, the writing marked by piquant observations and raw, emotional engagement with farmers, radicals, business people, activists and indigenous people the world over."

Evan Osenton. *Globe and Mail,* Oct. 6, 2007: D11.

**Tyrrell, J. B.**

*Measuring Mother Earth: How Joe the Kid Became Tyrrell of the North.* Heather Robertson. Toronto: McClelland & Stewart, 2007. 360 pp. $34.99.

"Robertson has done a commendable amount of research and produced a

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significant contribution to our knowledge of an important Canadian figure. It has also resulted in a quotation-heavy book that might discourage the casual reader. Robertson attempts to overcome this difficulty by enlivening the narrative with occasional short imaginings. Unfortunately, these jar with their sudden leaps into the present tense, yet they might point a way through the tangled web that this self-interested man wove around himself. Perhaps one day, Joe Tyrrell will live again—in a novel."

John Wilson. *Globe and Mail,* Dec. 15, 2007: D13.

**Tyson, Mike.** See **Douglas, Buster.**

**Unterweger, Jack**

*Entering Hades: The Double Life of a Serial Killer.* John Leake. New York: Sarah Crichton/Farrar, Straus & Giroux, 2007. 350 pp. $25.00.

"John Leake has written the definitive book—dispassionate, superbly detailed—on Jack Unterweger. Of its subject, no more now needs saying, beyond the words with which Leake ends his story, citing the wife of the Vienna detective who spent years unraveling the case: 'Thank God, he's dead.'"

Robert Macfarlane. *NYTBR,* Jan. 13, 2008: 26.

**Vanier, Jean**

*Our Life Together: A Memoir in Letters.* Jean Vanier. Toronto: HarperCollins Canada, 2007. 578 pp. $32.95.

"Probably the closest to a genuine memoir from the man that we will ever have, this collection of letters from the founder of the L'Arche and Faith and Life communities covers the period between 1964 and 2007. . . . What he has shown in that work and in these letters is the importance of the circular. By embracing the obviously needy, we realize our own less visible but still overwhelming neediness. Mutual benefit rather than charity." A mostly positive review that critiques Vanier for his condescending remarks about Jews.

Michael Coren. *Globe and Mail,* Oct. 20, 2007: D8.

**Von Braun, Wernher**

*Von Braun: Dreamer of Space, Engineer of War.* Michael J. Neufeld. New York: Knopf, 2007. 587 pp. $35.00.

"Was he, as Michael J. Neufeld argues in 'Von Braun: Dreamer of Space, Engineer of War,' a modern Faust, in league with the devil?"

Alex Roland. *NYTBR,* Nov. 18, 2007: 17.

"Today, 35 years after his death from cancer at a relatively young 65, von Braun remains as difficult to pigeonhole as ever—at once the most influential rocket engineer of the twentieth century and an ambitious charmer whose detractors dismiss him as an opportunist and war criminal. Neufeld

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chair of space history at the Smithsonian's National Air and Space Museum, navigates this minefield in an unusually measured fashion. Rather than picking a side and marshaling arguments, his journalistic approach lays out the evidence on both sides and invites readers to make their own judgments. Neufeld clearly is less than enamored of von Braun, yet gives due respect to his accomplishments. The reader who seeks closure will come away disappointed, but Neufeld intended it that way."

Guy Gugliotta. *WP,* Oct. 1–7, 2007: 38.

**The Wagners**

*The Wagner Clan: The Saga of Germany's Most Illustrious and Infamous Family.* Jonathan Carr. New York: Atlantic Monthly, 2007. 400 pp. $27.50.

"Carr is not even content just to mine these primary sources [Wagner's writings, the diaries of Cosima, *The Foundations of the Nineteenth Century* by Wagner's daughter's husband, and the memoirs of other Wagners], he also provides a great deal of context as the Wagners traverse roughly 150 years. In fact, I found it rather too much context."

Rudolph S. Rauch. *Opera News,* Jan. 2008: 65.

**Wilson, Valerie Plame**

*Fair Game: My Life as a Spy, My Betrayal by the White House.* Valerie Plame Wilson. New York: Simon & Schuster, 2007. 411 pp. $29.99.

"*Fair Game* is by turns justifiably angry and anguished. But it adds little to the familiar story of the imbroglio. . . . *Fair Game* is laden not only with the censor's bands, but with a shroud of naiveté, obliviousness, and moral and political abdication. . . . In the end, Plame Wilson . . . bears more resemblance to her tormenters in ideology and sensibility than she or the many admirers of her martyrdom can admit. . . . But the story, as they say in the media corps, still has legs."

Roger Morris. *Globe and Mail,* Dec. 1, 2007: D24.

**Wolk, Harry, and Mort Zachter**

*Dough: A Memoir.* Mort Zachter. Athens: U of Georgia P, 2007. 173 pp. $24.95.

"Zachter's view . . . shatters one August day in 1994 when a phone call from a broker looking for 'Mr. Zachter' reveals that his surviving uncle, Harry, now adrift in terminal dementia, had somehow amassed several million dollars in stocks and bonds. 'Dough' follows Mort Zachter's attempts to discover the story behind this bombshell. It proves as resistant to tidying as the layers of schmutz propping up the walls of Harry and Joe's rent-subsidized Mitchell-Lama bachelor pad."

Anne Mendelson. *NYTBR,* Nov. 25, 2007: 27.

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**Wollstonecraft, Fanny**

*Death and the Maidens: Fanny Wollstonecraft and the Shelley Circle.* Janet Todd. London: Profile, 2007. 304 pp. £17.99.

"Janet Todd's book is . . . plotted and so carefully researched in all its details that she is able to shed fascinating light on a relatively well-known story. Accessible enough for the general reader, it will also be welcomed by specialists."

Caroline French. *TLS,* Sept. 28, 2007: 27.

**Wood, Ron**

*Ronnie.* Ron Wood. London: Macmillan, 2007. 358 pp. $32.95.

"The comparative whippersnapper of the unbreakable Rolling Stones (he's been with the band for only 30 years), Ron Wood knew a lot of the same people as Pattie Boyd. And survived a lot of the same debauchery. He tells us about those things, as well as his extremely humble origins in a 'water-gypsy' family. Again like Boyd, he reveals another side: Wood is a fine artist with his own London gallery."

"Related Reading." *Globe and Mail,* Nov. 10, 2007: D9.

**Wong, Jan**

*Beijing Confidential: A Tale of Comrades Lost and Found.* Jan Wong. Toronto: Doubleday Canada, 2007. 318 pp. $34.95.

The story of Wong's attempt to find a young woman she denounced while a student at Beijing University during the Cultural Revolution. "For a detective story to succeed, the reader has to be absorbed by the twists of plot and get a satisfactory conclusion. It is a shame that Wong makes less than she could of the people she knew as a student. . . . Wong was attempting something brave, and something that needs doing much more in China: confronting her own demons, and her role as one of the perpetrators, if a very minor one. I wish she could have gone further." A mostly negative review.

Sun Shuyun. *Globe and Mail,* Nov. 17, 2007: D14.

**Zabinski, Antonina**

*The Zookeeper's Wife: A War Story.* Diane Ackerman. New York: Norton, 2007. 368 pp. $24.95.

"Zoologist Jan Zabinski and his wife Antonina hid and protected hundreds of refugee Jews on the grounds of the Warsaw zoo during the Second World War. . . . [T]hanks to Ackerman, the story of the Zabinskis may be about to enter the pantheon of celebrated Holocaust narratives. . . . *The Zookeeper's Wife* re-creates Antonina's life as both a co-conspirator in an audacious act of defiance and a singular individual. . . . Though it reads more extravagantly than most fictions, and features a cast worthy of a novel, the book is meticulously researched and documented."

Charles Foran. *Globe and Mail,* Dec. 15, 2007: D3.

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'The Zookeeper's Wife' is not flawless. Ackerman glosses over some complicated issues, such as how Hasidic thinkers faced the Shoah, conflicts between factions of the underground and the relationship of Poland's postwar Communist government to former members of the resistance. She describes her sources—including Antonina's diaries, Jan's recollections and various postwar interviews—but provides sparse endnotes, so it is unclear if the book's many detailed conversations consist of verbatim quotes or were reconstructed. And the end of the book feels rushed; Ackerman's discussions of those who perform what she calls 'radically compassionate acts,' and of the Zabinskis' postwar lives, are disappointingly sketchy." "Still, this is an extraordinarily moving story, told with style and vigor. Jan and Antonina Zabinski remind us of what we mean by the word 'humane,' at least in our most optimistic moments."

Susie Linfield. *WP*, Oct. 1–7, 2007: 39.

### Zhou Enlai

*Zhou Enlai: The Last Perfect Revolutionary.* Gao Wenqian. Trans. Peter Sullivan and Lawrence Sullivan. Washington, D.C.: Public Affairs, 2007. 336 pp. $27.95.

"The translators make a surprising statement: When they 'used their license to shape the current version of Mr Gao's book' they 'eliminated material that is of interest primarily to scholars of twentieth century China and Chinese readers well-versed in the details of Chinese political issues.' What they cut appears to be two-thirds of the original. . . . Although no expose, Mr Gao's biography does supply some new information about how Mao's closest lieutenants, notably Zhou En Lai, usually obeyed him, at first because they shared his ruthlessness, and later, understandably, if contemptibly, to save themselves."

Jonathan Mirsky. *Far Eastern Economic Review* 170.10 (Dec. 2007): 73–76.

## COLLECTIONS, GROUP BIOGRAPHIES, LIFE WRITING THEORY, AND OTHER WORKS OF INTEREST

### Afghan War Participants

*Outside the Wire: The War in Afghanistan in the Words of Its Participants.* Ed. Kevin Patterson and Jane Warren. Toronto: Random House Canada, 2007. 320 pp. $32.00.

"There are moments in this collection of chapters written by soldiers, aid workers and volunteer doctors that sizzle. . . . In an age of YouTube, blogging and Facebook, it is a fine idea to hear the story of this war that has preoccupied Canadians from someone other than the pundits and politicians. But pages stuffed with mundane daily schedules . . . begin to feel like fillers."

Sally Armstrong. *Globe and Mail,* Jan. 5, 2008: D9.

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## Biography

François Dosse. *Le Pari biographique: Ecrire une vie.* Paris: La Découverte, 2005. 480 pp.

From Giovanni Levi to Pierre Bourdieu, from Jean-Claude Passeron to Sabina Loriga, there has been no shortage of authors to give social sciences a strong theoretical framework for facing the controversial practice of biography. François Dosse's ambitious book explores all the forms used in biographical practice. Besides, it is sustained by a thesis: the gradual integration of biography into the perimeter of social sciences . . . a debatable point of view, the empirical practice of biography being still too often limited to the laziest approaches of history. . . . One could even maintain that, if political history has got stuck in the mud, it is strongly due to the fact that it most often was satisfied with the accumulation of biographies. . . . It is one of the shortcomings of François Dosse's book not to have been able to make a distinction between the different practices of what he calls biographies. They can't all be reduced to the "returrn of the actor," an actor who, as he, by the way, remarks himself rightly, had not quite disappeared. . . . Dosse's book is swarming in information, from useful data concerning the editorial range of the biographical phenomenon . . . and the works themselves. Dosse has read a lot. Desirous to let authors speak for themselves, he stands back and sticks to it—a posture one might almost reproach him for, because it tends to give his book the aspect of an inventory. . . . A pity that so much knowledge should have failed to find adequate relief. However, anybody interested in biography will find here enough and more to answer his initial curiosity.

Christophe Prochasson. *Cahiers Jaurès* 186 (Oct.–Dec. 2007): 21-23.

## Castro's Schoolmates

*The Boys From Dolores: Fidel Castro's Schoolmates from Revolution to Exile.* Patrick Symmes. New York: Pantheon, 2007. 352 pp. $26.95.

"This is not just a book on the failures of Communism or blind totalitarian jerks. It is a rich, personal, meticulous, deeply layered work of narrative journalism built around the story of a group of Cuban cadets in an elite military prep school run by the Jesuits, the Colegio de Dolores. Prominent among the 238 cadets in the late 1930s and early '40s were the teenage Fidel Castro and his two bumbling brothers, Raul and Ramon."

Guy Martin. *NYTBR,* Dec. 9, 2007: 22

## Chelsea Hotel Residents

*Legends of the Chelsea Hotel: Living With the Artists and Outlaws of New York's Rebel Mecca.* Ed Hamilton. Thunder's Mouth, 2007. 321 pp. $16.95.

"One of the recurring pleasures of Ed Hamilton's 'Legends of the Chelsea Hotel' is his sly rendering of its former proprietor, Stanley Bard, an eccentric

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patron of the arts who almost pathologically refused to acknowledge that the Chelsea was anything other than a crystal palace inhabited by muses and magicians. Early in the book, Hamilton passes along a former tenant's story of seeing a swarm of policemen on the ninth floor and assuming that Joe the junkie had finally OD'd. Bard corrected him: the police officers were in fact guests at the hotel, and the junkie was vacationing abroad. The tenant, it seems, had been misled by the stretcher, the corpse and the body bag."

Jeff Giles. *NYTBR*, Oct. 28, 2007: 17.

**Christian Right**

*The Values Campaign? The Christian Right and the 2004 Elections.* Ed. John C. Green, Mark J. Rozell, and Clyde Wilcox. Washington, D.C.: Georgetown UP, 2006. 273 pp. $26.95.

"*The Values Campaign?* is divided into two sections. The first includes an introduction that briefly surveys the argument of each chapter in the book and three additional chapters that address broad themes concerning the Christian Right. The last eight chapters survey the Christian Right and the 2004 election in eight different states. . . . [T]he reader will gain insights from each of these state chapters."

Donald W. Beachler. *Presidential Studies Quarterly* 37.4 (Dec. 2007): 774–75.

**European Traders**

*Rivalry and Conflict: European Traders and Asian Trading Networks in the 16th and 17th Centuries.* Ed. Ernest Van Heen and Leonard Blussé. Studies in Overseas History Vol. 7. Leiden: CNWS, 2005. 382 pp. Euro35.

"The Rivalry and Conflict conference took place in Leiden, Netherlands, in June 2003. Twelve papers of this conference, by as many authors, comprise the content of the volume under review. The conference was the capstone of a series of conferences in which mainly Dutch and Portuguese academics examined the relationship between their two countries in Asia and Europe in the sixteenth and seventeenth centuries."

Robert Van Niel. *Journal of World History* 18.3 (Sept. 2007): 374–77.

**Founding Fathers**

*American Creation: Triumphs and Tragedies at the Founding of the Republic.* Joseph J. Ellis. New York: Knopf, 2007. 283 pp. $26.95.

"Ellis's new book, 'American Creation,' suggests that the interest in the founders is more perennial than episodic, and that the more important question is not why we are engaged by the founding but what we should make of it."

Jon Meacham. *NYTBR*, Nov. 11, 2007: 53.

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*Unruly Americans and the Origins of the Constitution.* Woody Holton. New York: Hill and Wang, 2007. 370 pp. $27.00.

"Woody Holton is not out to trash the Constitution. Its success, he says, is almost impossible to exaggerate. But his lively, provocative book—a finalist for a National Book Award—disputes the idea that the Founding Fathers wrote the Constitution to protect civil liberties. They wanted, he says, to make the United States more attractive to investors, and for that reason consciously made American government less democratic than it had been."

Pauline Maier. *WP,* Dec. 3–9, 2007: 35

**Gay Artists**

*Gay Artists in Modern American Culture: An Imagined Conspiracy.* Michael S. Sherry. Chapel Hill: U of North Carolina P, 2007. 292 pp. $29.95.

"In his new study, 'Gay Artists in Modern American Culture: An Imagined Conspiracy,' Michael S. Sherry, a professor of history at Northwestern University, provides fresh thinking about the aesthetic portions of the homosexual world from which those picket signs sprang. What Sherry calls a 'queer moment' of midcentury creative ferment saw gay artists like Tennessee Williams and Aaron Copland producing an 'accessible' modernism, whose achievements sometimes seemed to portray American ways and ideals more attractively than the work of their heterosexual colleagues. This looked particularly true in the higher echelons of popular culture."

Thomas Mallon. *NYTBR,* Nov. 11, 2007: 48

**Journalists In Iraq**

*Reporting Iraq: An Oral History of the War by the Journalists Who Covered It.* Ed. Mike Hoyt, John Palattella et al. Hoboken, NJ: Melville House, 2007. 187 pp. $21.95.

"The resulting oral history—composed entirely of the journalists' thoughts and recollections, presented verbatim and without commentary—is a searing document, one of the most revealing chronicles of the war yet published. It is as though correspondents are talking late into the night, trying to explain what it was like, what sights and smells haunt them, what they're proud of and what they regret, what they saw coming and what they didn't."

Anthony Swofford. *WP,* Dec. 24, 2007–Jan. 6, 2008: 38–39

**Mafia**

*Mafia: The Government's Secret File on Organized Crime.* The United States Treasury Department, Bureau of Narcotics. New York: HarperCollins, 2007. 843 pp. $34.95.

"With the publication of 'Mafia,' the Bureau of Narcotics files have been made public for the first time: hundreds of documents, mug shots and criminal histories, like a twisted version of *The Baseball Encyclopedia.* The book

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which is fascinating and huge, and must be taken in tiny head-clearing sips, like moonshine, offers a panoramic view of the American underworld—the national face seen in a fun house mirror."

Rich Cohen. *NYTBR*, Nov. 18, 2007: 13.

**Middle Eastern Autobiography**

*Soft Weapons: Autobiography in Transit.* Gillian Whitlock. Chicago: U of Chicago P, 2007. 216 pp. $20.00.

In her review, Darznik points out that Whitlock's examination of Middle Eastern autobiography clearly shows that the "forces feeding America's appetite" for this genre "have hardly been innocent." Whitlock, Darznik says, "acknowledges the potential of the genre to illuminate catastrophic events such as war," yet she is worried about "the failures and downright abuses of autobiography—both in terms of how the writers present themselves and their subjects and how publishers market and circulate these texts." Whitlock's book addresses the propagandistic side to these autobiographies, and questions who is speaking for the people of the Middle East.

Jasmin Darznik. *Women's Review of Books* 24.6 (2007): 6–8.

**Modernists**

*Modernism: The Lure of Heresy From Baudelaire to Beckett and Beyond.* Peter Gay. New York: Norton, 2007. 610 pp. $35.00.

"Gay's new book is the only one I'm aware of that tries to make sense of modernism in all its incarnations. Gay takes up his subject from the outset of the movement in the late nineteenth century to what he considers its continued vitality after World War II and its eventual death and possible resurrection in our own time. This comprehensiveness makes 'Modernism' essential, especially for the general reader who wants to get a handle on Western culture's most enigmatic phase."

Lee Siegel. *NYTBR*, Dec. 30, 2007: 8–9.

**Movie Stars**

*The Star Machine.* Jeanine Basinger. New York: Knopf, 2007. 586 pp. $35.00.

"You can understand Basinger's wanting to write a serious but accessible Hollywood history. But while you don't need to write like an academic to be a good scholar, you also don't need to resort to anti-intellectualism to affirm your populist cred. Basinger does herself no favors when she dismisses, in a footnote, those unnamed theorists and critics who write about the way Hollywood cinema constructs desire through 'the male gaze.' Basinger may be onto something when she writes, 'Not much has been said about how men are treated or underwent the same treatment,' but she drops this fascinating subject before

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she gets into it, leaving analysis and theory behind in favor of plot descriptions and recycled biographical details."

Manohla Dargis. *NYTBR*, Dec. 30, 2007: 17, 22

**Napoleon's Scientists**

*Mirage: Napoleon's Scientists and the Unveiling of Egypt.* Nina Burleigh. New York: HarperCollins, 2007. 286 pp. $25.95.

"Burleigh, a journalist and the author of 'A Very Private Woman,' a well-received account of the 1964 murder of the prominent Washington figure Mary Meyer, hurtles in less than 250 pages through the three grueling years the savants spent in Egypt, peppering her tale with multitudes of facts, digressions and anecdotes, recounted in a slightly encyclopedic tone. One longs to dwell a bit longer on a character like Savigny, who went to Egypt as a botanist but became obsessed instead with the country's insect life."

Katherine Bouton. *NYTBR*, Dec. 9, 2007: 15

**Neocons**

*They Knew They Were Right: The Rise of the Neocons.* Jacob Heilbrunn. New York: Doubleday, 2008. 320 pp. $26.00.

"Heilbrunn confesses in the book's prologue that he found neoconservatism 'supplied me with a beguiling but ultimately artificial clarity about the world that was hard to shake.' His front-row seat gives him an easy familiarity with his subject, but in this case that seems less help than hindrance, because the author's disillusioned perspective feels a tad insular, and occasionally shades into snideness, the most egregious example being a labored postscript set eight years in the future (the former undersecretary of defense for policy, Douglas Feith, 'had become dean of the Georgetown School of Foreign Service, where he had instituted a new course on the British Empire and Winston Churchill'). In addition to indulging in such inside jokes, Heilbrunn can't resist turning some of the neocons' more tendentious rhetorical devices (example: "It is not accident that . . .') on the neocons themselves. This may constitute just deserts, but it has the unfortunate side effect of punishing the reader."

Timothy Noah. *NYTBR*, Jan. 13, 2008: 12–13

**Slaves**

*The Slave Ship: A Human History.* Marcus Rediker. New York: Viking, 2007. 434 pp. $27.95.

"It is a rich array of material that Marcus Rediker plumbs, more thoroughly than anyone else to date, for his masterly new book, 'The Slave Ship: A Human History.' His focus is on the period after 1700, when this traffic was increasingly dominated by Britain—a country where, as anyone who has worked in its libraries and archives knows, they seldom seem to throw a piece

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of paper away. The documents mounted up because the transport of chained and shackled Africans was once so central a part of world commerce."

Adam Hochschild. *NYTBR,* Oct. 21, 2007: 15.

**The Sixties**

*Boom! Voices of the Sixties: Personal Reflections On the '60s and Today.* Tom Brokaw. New York: Random House, 2007. 662 pp. $28.95.

"In these pages he remains pleasant and affable. But the interviews yield more platitudes than insights. What is most infuriating, 40 years on, is the author's nearly absolute refusal to come to any conclusions."

Charles Kaiser. *WP,* Dec. 17–23, 2007: 38–39.

**Sri Lankan Garment Workers**

*Juki Girls, Good Girls: Gender and Cultural Politics in Sri Lanka's Global Garment Industry.* Caitrin Lynch. Ithaca: Cornell UP, 2007. 281 pp. $19.95.

"This ethnographic study examines Sri Lankan rural women workers' efforts to both duck the 'Juki girl' stigma already applied to their urban sisters, and redefine what it means to be a 'good girl.' . . . Ms Lynch combines the discerning eye of the anthropologist with a deep familiarity with Sri Lanka's country and people to write a refreshingly objective account of how gender is deployed in Sri Lanka's struggle to grow economically yet maintain cultural authenticity."

Malia Politzer. *Far Eastern Economic Review* 170.8 (Oct. 2007): 72–74.

**Supreme Court Justices**

*The Nine: Inside the Secret World of the Supreme Court.* Jeffrey Toobin. New York: Doubleday, 2007. 369 pp. $27.95.

"In the book's best moments, Toobin links the justices' backgrounds to their views. Few commentators, for example, have connected John Paul Stevens's military intelligence service in World War II to his legal opinions. But Toobin makes the link persuasively in discussing Stevens's skepticism toward claims of military necessity in the Guantanamo cases." "Unfortunately, Toobin is also prone to significant overstatements."

Edward Lazarus. *WP,* Oct. 8–14, 2007: 39.

**Surgeons**

*The Surgeons: Life and Death in a Top Heart Center.* Charles R. Morris. New York: Norton, 2007. 317 pp. $24.95.

"It seems particularly timely, then, that Charles R. Morris, a prolific writer whose multifaceted resumé includes stints as a lawyer, banker and secretary of health and human services for Washington State, has now written a book on health care. 'The Surgeons: Life and Death in a Top Heart Center' is an

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ambitious account of the complicated interplay among health care economics, policy and those individuals whose professional lives drive the medical system. Morris fully immerses himself, and the reader, in the complexities of health care; what emerge are riveting and clarifying snapshots of the often unfathomable behemoth we call our health care system."

Pauline Chen. *NYTBR*, Oct. 28, 2007: 7.

**Writers As Artists**

*The Writer's Brush: Paintings, Drawings, and Sculpture by Writers.* Donald Friedman. Minneapolis: Mid-List Press, 2007. 457 pp. $40.00.

"When we think of such heavyweights as Goethe, Dostoyevsky, Faulkner, Yeats and Proust—all represented in these pages—we may think of them with reverence; certainly we view their works as being abidingly and immutably rooted in language, founded on words. Yet words, it seems, are not the thing. This is Friedman's essential conceit, and it is a subversive jewel of an idea, sparkling audaciously on every page of this well-designed book."

Leah Hager Cohen. *NYTBR*, Dec. 2, 2007: 16.

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# EDITORS' NOTE

Based on our current institutional subscriptions, you are seven to ten times more likely to be looking at a screen than at a page when consulting *Biography*—and that probably underestimates the dominance of online use. One of the side benefits of appearing on Project Muse and other online delivery sites has been much better information about how often we are being read, and also which parts of the journal draw the largest readership.

To begin with, we know that a lot of people are looking at *Biography*—probably in the neighborhood of 80,000 hits a year, based on 2007. We also know that our Annual Annotated Bibliography of Life Writing is the most used part of the journal. Out of our top ten "articles" last year, six were installments of this Bibliography, stretching back to 2000–2001. Reviewed Elsewhere is also very popular: nine of our top fifty articles are quarterly installments of that feature. And finally, our special issues draw a great deal of attention. Twenty-five of our top fifty articles came from these annual Winter volumes. If you've done the math, you'll therefore realize that only ten of our top fifty articles are actually articles or reviews from the three "regular" issues each year.

The topics of our most heavily-used essays often reflect the technology readers employ to consult them. Some of our most popular articles explore virtual life writing—internet diaries, blogs, personal websites—and appeared in the special issue on Lives Online, edited by John Zuern. Articles about the visual dimensions of life writing also draw people's attention—our two special issues on the Biopic, edited by Glenn Man, and on Self-Projection and Autobiography in Film, edited by Linda Haverty Rugg, are heavily consulted. But the political and cultural dimensions of life writing also provoke keen interest. Seven of our top fifty essays come from Cindy Franklin's and Laura Lyons's special issue on Personal Effects: The Testimonial Uses of Life Writing. And seven years after its appearance, Autobiography and Changing Identities, co-edited by Susanna Egan and Gabriele Helms, still draws many readers—nine of our top fifty essays are from that collection.

Instantaneous access through the internet paradoxically contributes to an article's longevity. It generally takes readers time to find an article or a special issue, although we'd like to think that it actually takes people a while to catch up to where the field is heading. In any case, there's no question that our online presence not only keeps the back issues alive, but that the search engines now available have created a thousand new routes for people to follow to our virtual pages.



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# SLAVE BRANDS OR CICATRICES? WRITING ON ABORIGINAL SKIN IN *TOM PETRIE'S REMINISCENCES OF EARLY QUEENSLAND*

PENNY VAN TOORN

## CUTTING INTO THE SKIN

In 1862, Tom Petrie, the second son in Queensland's first family of free settlers, set out from his homestead at The Pine, sixteen miles north of what is now the city of Brisbane, on a timber getting expedition. He took with him ten Aboriginal men, some accompanied by their wives, and picked up along the way an additional fifteen men from Bribie Island, four of whom were known "murderers of white men."[1] During this first of many anticipated timber-getting expeditions, the twenty-five Aboriginal men asked Tom Petrie to cut into their arms the letter "P" enclosed in a circle. This encircled P was widely known as Tom Petrie's brand. Tom's daughter, Constance Campbell Petrie, who committed her father's memories to paper, recounts the story of the "branding" as follows in the 1932 edition of *Tom Petrie's Reminiscences*:

> One Sunday the blacks got talking of getting branded as the cedar logs were with a P [inside a circle], so that it would be known to whom they belonged. Their white friend [Tom Petrie] heard the remarks passed—one thought it would be too sore to be branded like a bullock, and another reckoned it best to get the P cut on their arms, and in the end this idea was carried. So going up to their master they said to him, "We want you to cut a mark like that on the logs, on our arms; so that when we go to Brisbane, every one will know we belong to you." Father said no, that he would just mark the brand, and they could do the cutting themselves; but this did not please them, and he had perforce to fall in with their suggestions.
>
> He started to draw the brand on the arm of one fellow with a small sharp-pointed stick like a pencil, and this left a white mark on the dark skin. They then gave him a prepared piece of glass, and he commenced to cut with this, but the


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> blood came, he felt turned, and his hand shook. However, they asked him to cut deeper, so after one was finished, he didn't care any more, but went ahead and did the whole twenty-five of them. They were delighted, and as proud as possible; and went off and got some of the outer bark-chips from a bloodwood sapling, which they burned in the fire, and then rubbing the burnt part up in their hands, it became a fine powder called "kurrum," which they rubbed into the brand. (This is how charcoal was prepared for wounds.) In a week their arms were healed, and the brand had risen up, showing a splendid P.
>
> The last of these twenty-five blacks (King Sandy) died at Wynnum ("Winnam," meaning bread-fruit) in May, 1900. A little before his death the writer got him to show her his arm, and the mark was still there, and he proud of it even then.
>
> Father frequently visited the locality again in quest of cedar timber. . . . The blacks worked splendidly. They did all the work in making the roadway and getting the logs into the water. (194–95)

How should this instance of marking Aboriginal bodies be understood? Foucault has argued that "the question of writing and the self must be posed in terms of the technical and material framework within which these new alphabetically written selves came into being" (363). This maxim is pertinent in studies of the manifold cultures of life writing that emerged at the edges of Europe's modern empires. In frontier contact zones, new inscriptions of selfhood took shape on both sides of the cultural divide, as European practices of literacy became embedded in the material circumstances of colonial life, while Indigenous societies integrated alphabetic characters into their own graphic traditions, including those "techniques of the self" that involved making meaningful marks on their bodies.

Here I examine the relationship between two very different material forms of alphabetic self-representation. One is a printed text, *Tom Petrie's Reminiscences of Early Queensland* (1904), a canonical work of white colonial Australian life writing reprinted many times. The other is a set of meaningful raised scars or cicatrices carved into the arms of twenty-five Aboriginal men at their own request (according to Tom Petrie), and tended by the men in a manner calculated to keep them legible, possibly beyond the death not only of the author, but also of the human bearers of the scars. Were the marks a form of slave brand, and Tom Petrie a de facto slave owner? Or was he a backwoods amanuensis to a group of Indigenous men whose traditions of bodily inscription were beginning to accommodate alphabetic characters as a mode of self-representation, at a time when their survival depended on their ability to represent themselves not as warriors and hunters but rather as valued workers in the colonial economy?[2]

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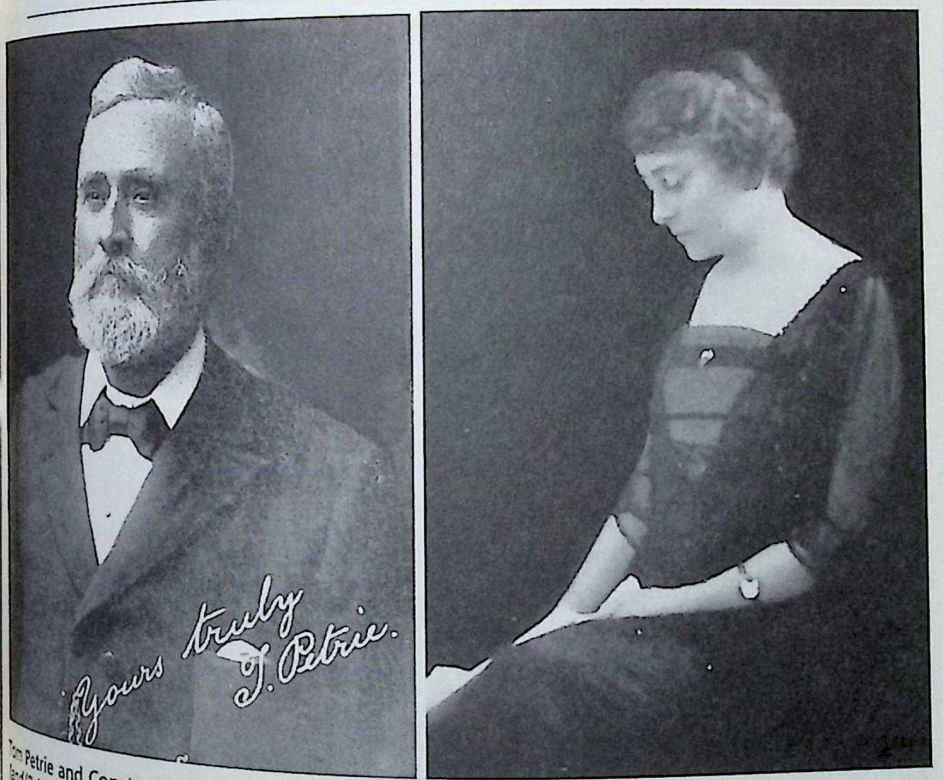
## CONSTANCE'S EXPLANATIONS

*Tom Petrie's Reminiscences* were penned by his daughter, Constance Campbell Petrie, on the basis of her father's memories and supplementary written sources (Clyle xvii). Constance offers no less than four explanations as to why the Aboriginal men asked Tom Petrie to cut his brand into their arms. This abundance of causes may signal that the "branding" of human beings was something of a sensitive issue, a potentially nasty blot on the family's reputation as founding fathers of the Moreton Bay colony. Constance implies initially that the branding was just a casual native whim, an idea that arose out of the blue one Sunday as the men "yarned away the time, as they weren't required to work" (194). Here the real message is deftly slipped into the subordinate clause, in which Constance implicitly denies that her father treated these men as slaves. Similar defensive denials are liberally scattered throughout *Tom Petrie's Reminiscences*, in response to humanitarian concerns that had flared up periodically in Queensland since the early 1880s regarding the question of slavery and other abuses of Aboriginal people.[3]




Tom Petrie and Constance Campbell Petrie, from *Tom Petrie's Reminiscences of Early Queensland* (Brisbane: Watson, Ferguson, 1904).

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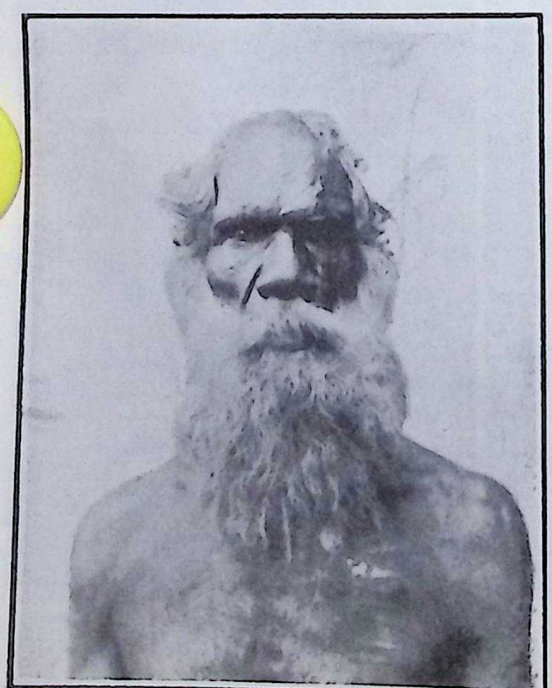
Constance's second explanation of why the men desired to wear Tom Petrie's brand casts the Aboriginal men as budding entrepreneurs. She notes that the Aboriginal men "used to make . . . coins by exhibiting their brands—some one would give them a penny, and others perhaps a sixpence—and so they went back to their master quite delighted and proud of themselves" (195). The cicatrices not only identified the men as Tom Petrie's workers; they were an investment in the men's economic welfare. By displaying their bodily markings as a cultural curiosity, they were able to earn a small independent cash income, as long as the novelty value of the scars remained.

Constance's third, and most consistently foregrounded explanation of why the Aboriginal men wished to be marked with her father's brand was that Tom Petrie was such an admirable man that they felt honored to be visibly affiliated with him. Their pride in working for him was a tribute to his benevolence. Not only were the men "as proud as possible" to wear the Petrie brand at the time; even twenty-five years later, one of the bearers of her father's mark, King Sandy, lying on his death bed, was "proud of it even then" (194).

These three explanations owe more to racial stereotypes and Petrie family pride than to the precise political circumstances in which the twenty-five men were living. These dangerous circumstances are obliquely alluded to in Constance's fourth explanation of why the men wished to be marked with



"King Sandy or 'Ker-alli' (Toorbal Point or Ningi Ningi Tribe)" from *Tom Petrie's Reminiscences of Early Queensland* (Brisbane: Watson, Ferguson, 1904).

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Tom Petrie's brand. She states that the men said to Tom Petrie, "We want you to carve a mark like that on the logs, on our arms; so that when we go to Brisbane, every one will know we belong to you" (194). Here Constance obliquely suggests that the Aboriginal men's wish to be marked as "belonging" to Tom Petrie was in fact an attempt to shield themselves from mistreatment or murder at the hands of other white men. Tom Petrie was a well-known and highly respected member of settler society in the Brisbane region. The twenty-five men may have reasoned that only when clearly identified as his regular workers could they gain a measure of protection from violent abuse at the hands of Tom Petrie's compatriots. The encircled P signaled that anyone who mistreated these men would have to reckon with Tom Petrie, just as they would if they had tampered with the cattle or the logs that bore the Petrie brand. Each encircled P that Petrie cut into their flesh reflected the men's perception of their grim political situation, including their belief that, in the eyes of the rapidly growing numbers of whites colonizing the district, their lives had no value whatsoever other than as Tom Petrie's workers.

Working side by side with Tom Petrie in the forests, or at their camp a few hundred meters from his homestead at The Pine, these men may have felt relatively safe. When they visited Brisbane, however, Tom Petrie was not always on hand to protect them. The letter P served, in a sense, as a substitute for the man; both functioned as protectors. By enlisting Petrie to cut his brand into the flesh of their arms, these twenty-five men were not simply donning the equivalent of a corporate necktie. Like many Indigenous life writers today, they exercised their authority by identifying themselves culturally and socially, and by enlisting the assistance of a non-Aboriginal scribe to carry out the physical production of the text.[4] To function effectively, the inscriptions had to be legible, culturally sanctioned, and intelligible within conventions of signification known on both sides of the racial divide. With Tom Petrie's brand on their arms, these twenty-five men were no longer part of what most white settlers saw as a fearsome, amorphous black hoard. Irrespective of whether the encircled P was read phonographically or purely as an icon, it signified to everyone in the district—white and black alike—that whatever their race, clan, skin, country, or language group, these twenty-five men were Tom Petrie's laborers, and as such, were not to be killed or abused.

## HISTORICAL CONTEXT

The twenty-five men who bore Petrie's mark were survivors of a violent drawn-out land war that began sporadically in the mid-1820s with the establishment of the Moreton Bay penal colony, and intensified dramatically after 1842 when Queensland was declared open to free settlers. By 1862, despite "The

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Bunya Proclamation" (an official twenty year moratorium on land clearing for timber and pastoralism in the districts immediately north of Brisbane), traditional Indigenous hunting, fishing, and gathering economies were severely disrupted. Extended kinship networks were torn apart by kidnapping and premature death from starvation, shootings, poisoning, and introduced diseases. In nineteenth century Queensland, a majority of white settlers believed that mass killings, euphemistically called "dispersals," were a normal and necessary element of colonial life.

A few years prior to the Aboriginal men's request to be identified as Tom Petrie's workers, political and ideological changes severely discounted the value of Aboriginal lives. Governmental control of Queensland shifted from Downing Street to Sydney in 1856, and from Sydney to Brisbane in 1859, the year Tom Petrie established his homestead at The Pine. The closer the seat of government came to the frontier of white settlement, the harsher were governmental policies on racial matters. Pastoralists and their urban associates exercised a commanding influence in the new Queensland parliament, whose primary aim was to remove impediments to white occupation of the land (Reynolds, *This Whispering* 91). Alfred Davidson, correspondent of the British Society, informed the Society in 1871 that even members of the Queensland parliament had themselves shot Aboriginal people, and were hostile to any plans to improve their plight (Reynolds, *This Whispering* 103-104). Equally appalled was Gideon Scott Lang, who criticized the Queensland government for adopting a policy of extermination. "All, all without exception," he lamented, "are to be given up to destruction" (Reynolds, *This Whispering* 98). Many Aboriginal people concluded that their best chance of survival was not to run away (there was nowhere safe to run to), but to secure a valued role inside white society.

Tom Petrie moved north from the Brisbane township to The Pine in the same year that Charles Darwin published *The Origin of Species* (1859). Darwin's theories were welcome to those who wished to clear the land for white occupation. As a manifestation of the inexorable law of the survival of the fittest, the murder and dispossession of Indigenous people was morally sanitized. Extinction of the "inferior races" was deemed natural and inevitable. In 1865 a *Brisbane Courier* correspondent proclaimed that "the native race will perish before our advance as does the autumnal grass before a bush fire" (qtd. in Reynolds, *This Whispering* 177). Pragmatists knew, however, that they needed Aboriginal people's help to survive economically. In 1862, when Tom Petrie carved his brand into the men's arms, the days of unpaid convict labor were past, and large numbers of white workers had decamped to the gold fields down south. Petrie needed Aboriginal labor; Aboriginal people needed Petrie's protection.

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None of this meant that Petrie was against racially-based killing per se. While Constance Campbell Petrie characterizes her father as a kind humanitarian, other sources tell a different story. Testifying at the 1861 inquiry of the "Select Committee on the Native Police Force and Conditions of the Aborigines Generally," Tom Petrie neither condemned the murdering rampages of the squatter fraternity, nor recommended the disbanding of the Native Police force that had brutally cleared the way for white settlers by "dispersing" Aboriginal camps, killing men, women, and children indiscriminately (Cryle xxxiii, xxxv). As Cryle has noted, "Petrie was never likely to launch into an invective against the Native Police or against the squatter ascendancy which supported it, because he was a part of that ascendancy" (xxxv).

## PROFITING FROM OTHER PEOPLE'S VIOLENCE

Constance insists, however, that her father was different from other white settlers, and invokes Aboriginal people's intuitions of his goodness as a true gauge of his personal integrity and charisma. The underlying narratological dynamic of *Tom Petrie's Reminiscences* owes much to colonial adventure romance. Colonial memoir and popular fiction both conventionally define their white, usually male hero in terms of how he treats those who are labeled "the natives." There are two main possibilities: either "the natives" are characterized as bad, in which case the white hero is deemed good because he defeats them; or "the natives" are characterized as good, and the white hero is again declared good because he earns their trust and respect, and protects them from villainous whites. Constance obviously places her father in the second category of white heroes. Time after time in the *Reminiscences,* readers are reminded that he is different from other settlers. Unlike his white neighbors, he provides a sanctuary for Aboriginal people. Unlike his white neighbors, he acknowledges individual and group differences within Aboriginal societies. Unlike his white neighbors, he learns the local languages, understands Indigenous cultural practices, and appreciates the hardships and dangers they face with the arrival of more and more Europeans. Throughout the *Reminiscences,* Tom Petrie's putative goodness shines all the more brightly against the background of inhumane cruelties inflicted upon Aboriginal people by his fellow settlers. The Petrie family's reputation is enhanced by the numerous contrasts between Tom's humaneness and his white neighbors' misdeeds.

It was not only in moral terms that Tom Petrie reaped the benefits of his fellow colonists' racial violence. The material rewards of Petrie's virtue were also considerable. In numerous accounts of frontier life, a spiral of settler encroachment, Aboriginal reprisal, and overwhelming white retaliation develops, Tom Petrie and his daughter tell a story that departs from that pattern.

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They take great pains to differentiate their family from those who mistreated Aboriginal people. We are told, for example, that in 1859, Tom Petrie was given ten square miles of land to use at no cost, not only by its gun-toting white occupants who were fed-up with the local Aborigines killing their cattle, but also by its traditional Aboriginal owners. Their spokesman, an elder named Dalaipi, a long-time friend of the Petrie family, is quoted as saying, "You take my son, 'Dal-ngang,' with you, he will show you over my country . . . and any you pick I will give you. . . . When you make up your mind to settle, I will go with you, and protect you and your cattle, or any one belonging to you" (179). Tom Petrie profits well from his friendly relationship with Dalaipi's people, describing them invariably as his helpers, not his slaves. As Constance Campbell Petrie explains,

> The blacks were always very good and helpful, lending a hand to split and fence, and put up stockyards, and they would help look after the cattle and yard them at night. For the young fellow [28 year-old Tom] was all alone, no white man would come near him, being in dread of the blacks. Here he was among two hundred of them, and came to no harm. . . . [T]hose who know no better say the aborigines are treacherous and untrustworthy! Father says he could always trust them; and his experience has been that if you treated them kindly they would do anything for you. (5)

Tom Petrie essentializes the local people as simple, trusting, and generous, like children who are so guileless they unerringly spot any taint of evil or dishonesty in others. In so doing, he diverts attention from the historical and political reasons for their compliance: violence—ongoing, remembered, and threatened. Twenty years earlier, Tom Petrie's father, Andrew Petrie, had not always found Aboriginal people so trusting and compliant. It was his generation that established the rule of violence. His journal account of an expedition by boat to the Wide Bay River in 1842 shows how Aboriginal people were taught that they must do whatever white men wanted, or they would be shot:

> There was a very heavy swell, which made it difficult landing. Before leaving the boat we were surprised to see twenty or thirty aborigines running along the beach, coming to meet us. I made signs to them to carry us ashore, and they immediately jumped into the water up to their arm-pits. I was the first who mounted their shoulders. They appeared bold and daring, and I immediately suspected that this must be the place where several shipwrecked seamen had been murdered by these black cannibals. Little did I think at the time that the one who carried me ashore was the principal murderer. The moment he put me off his shoulders he laid hold of my blanket, but I seized him and made him drop it. He then took hold of a bag of biscuit, and would have taken it away had I not taken strong measures to prevent him. There were no guns on shore, and those on board were not loaded, so I called

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for my rifle, and, loading it, kept them at bay, and at the same time made them carry our luggage on shore. We then gave them a few biscuits, and ordered them off to their camp, retaining the murderer and another, and kept regular watch all night, each of us taking an hour in turn. (261–62)

Kind and respectful as Tom Petrie may personally have been towards Aboriginal people, he nonetheless reaped the economic benefits of other colonists' violence—actual and threatened—including the violence of his own highly esteemed father. Everywhere Tom Petrie went, white men had gone before him with guns, with or without the help of the Native Police. "Dispersals" had taken place in the district where Tom Petrie built his homestead. Tom's father, a man not averse to using a gun himself when "necessary," prevented the notorious Frederick Wheeler and his Native Police from murdering a group of Aboriginal men, women, and children (8). Most settlers, however, were relieved that the Native Police would do their dirty work for them. Reading between the lines of *Tom Petrie's Reminiscences,* it becomes abundantly clear that early Queensland was governed by the rule of the gun. Tom Petrie could afford to be kind because he could rely on his white neighbors and the Native Police to be cruel.

Whatever cooperation Aboriginal people gave to Tom Petrie was obtained under an implicit threat of death at the hands of other whites. In any attempt to understand the relationship between Tom Petrie and the men who wore his brand, it is essential to bear in mind that, as was pointed out in *The Queenslander* on 15 May 1880, "One man treats them [Aboriginal people] with kindness, another with brutality: each white does as seems good in his eyes to the wretched savages who have learned in their terror to submit to anything that the conquering race may choose" (qtd. in Evans 189).

## THE QUESTION OF ABORIGINAL SLAVERY

Tom Petrie's carving of the encircled P into the Aboriginal men's arms reopens the question of whether Aboriginal labor in colonial Queensland amounted to slavery. Scottish Roman Catholic priest Duncan McNab, who arrived in Queensland at the same time as the Petrie family in 1837, believed that the plight of dispossessed Aboriginal people recruited into the workforce of white settlers was in fact worse than that of slaves, who were at least fed, clothed, and housed to maintain the value of the owner's investment. Slaves, argued McNab, were also protected from "'foreign violence and extermination' whereas the [Australian] natives had been too frequently and still were subjected to indiscriminate slaughter" (qtd. in Reynolds, *This Whispering* 105). The encircled P was a slave brand in so far as it was intended to protect the men from

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"foreign violence and extermination," not as human beings with rights to life and liberty, but as Tom Petrie's workers.

Raymond Evans has argued that Aboriginal slavery was widespread in colonial Queensland. He sees the encircled P on the Aboriginal men's arms unequivocally as a slave brand, an indelible imprint of Tom Petrie's high-handed redefinition of the men's social identity, and his unapologetic appropriation of their labor. Evans argues that

> The power of the white master is stressed as much in the bestowal of sanctuary, European names and tin discs as it is in the seizure of women and arbitrary control over life and death. . . . Whether the European employer behaved pitilessly or paternally, he was still indisputably the white master, exacting compliance within a singularly authoritarian framework. (187–88)

Evans draws on Orlando Patterson to argue that, contrary to the thesis presented in Peter Biskup's *Not Slaves, Not Citizens,* slavery was a widespread form of labor in colonial Australia, and was crucial to the physical and economic survival of many white settlers. Underpinning Evans's argument is Patterson's assertion that "Slaves were always recruited from among persons menaced with death" (40). Whether they took the form of king-plates, medallions, or cicatrices, these inscriptions worn on the body were meant to identify their bearers as *useful* individuals, people who in the eyes of white settlers were better not killed. Patterson notes that

> the most distinctive attribute of the slave's powerlessness is the fact that it always originates as a substitute for death, usually violent death. Archetypally it is a substitute for death in war. . . . [T]he slave is literally a person under sentence of death. The condition of slavery does not absolve or erase the prospect of death. Slavery is not a pardon, it is a conditional commutation; the execution is suspended only so long as the slave acquiesces in his powerlessness. . . . [T]he relationship is maintained by and usually originates in violence. (33)

Evans asserts that "[t]he Aboriginal worker and the vanquished survivor of such battles were one and the same" (187). Among these "vanquished survivors" then were Tom Petrie's twenty-five "helpers." These men knew that when marked as "belonging" to Petrie, they were safer than would have been the case if they were free from his demands.

Petrie was by no means the only white settler to attempt protective labeling of Aboriginal bodies in an effort to save Aboriginal lives, even if only to protect their own investment in the training and upkeep of their unpaid workers. In 1873, Gulf of Carpentaria pastoralist R. McGregor Watson made tin name tags for his Aboriginal workers to wear around their necks, signifying (unsuccessfully as it turned out) that they worked for him and therefore should not be

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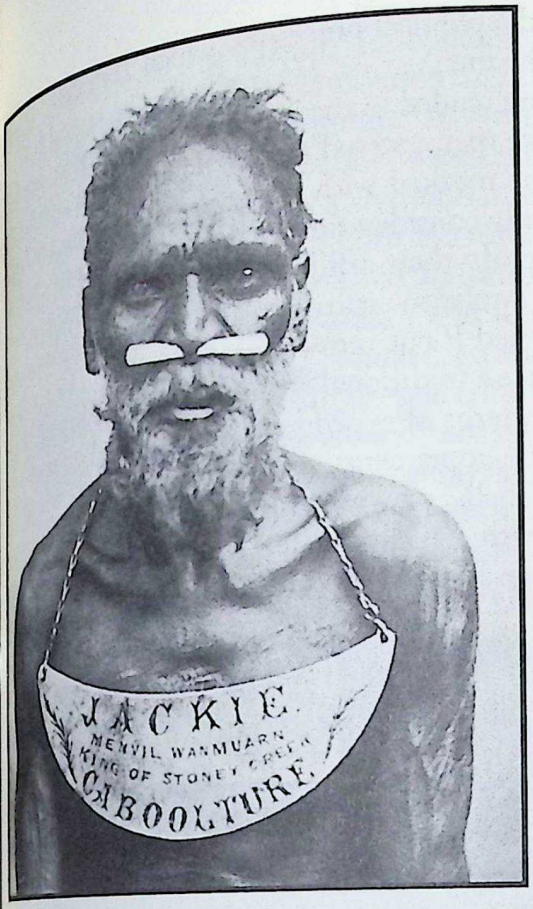


"Jackie (Burpengary Creek)" photo by T. Mathewson, from *Tom Petrie's Reminiscences of Early Queensland* (Brisbane: Watson, Ferguson, 1904).

shot (Evans 187). The widely used king-plates were also a means of identifying Aboriginal individuals deemed useful to whites. Bearing "the imprint of the master's control" and testifying to the wearer's deracination, they eradicated one identity and imposed another (Evans 190–91).

Clearly, these new, externally imposed, protective alphabetic inscriptions were, in effect, the birth certificates of fragile, emergent Aboriginal communities of workers. Superimposed on traditional land-based and kin-based social groupings, new individual and communal selves were codified in alphabetic script worn on Aboriginal bodies, under pressure of imminent violence and other forms of coercion.

## CICATRICES AND SLAVE BRANDS

Illuminating as it is, Evans's consideration of the encircled P as a slave brand nonetheless underestimates the possibility of Aboriginal agency, largely because it disregards the role of ritual scarring in traditional Aboriginal cultures. Identificatory scarring was not in itself new or foreign in Aboriginal cultures, yet

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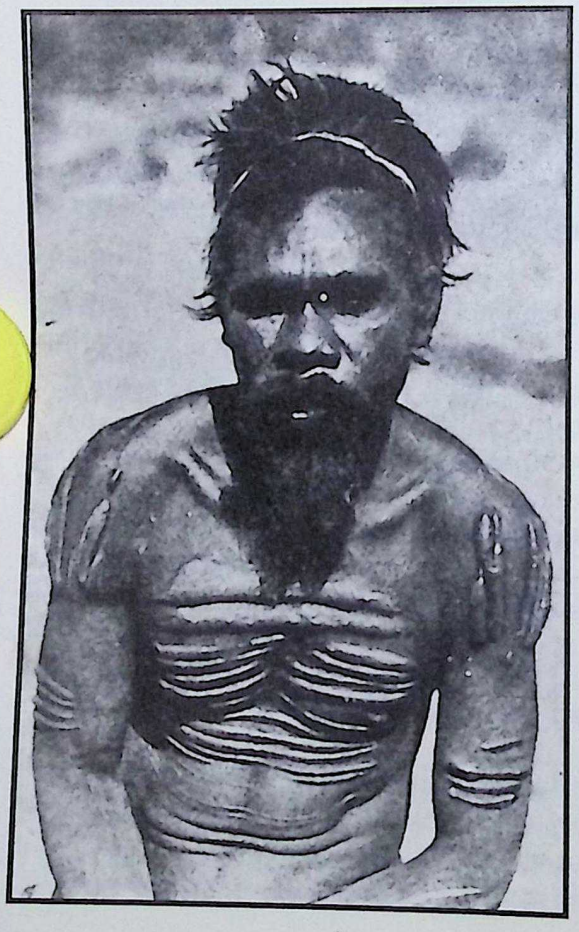
Evans offers no comment on the physical process by which Tom Petrie cut the encircled P into the flesh on the men's arms. He overlooks the crucial fact that each encircled P was created and tended in the same way as traditional Aboriginal initiatory cicatrices, and like them, served as a marker of social affiliation.

When the men chose to be marked with cicatrices rather than the Petrie branding iron was pain their only consideration, as Constance Campbell Petrie claims, or did they wish to signify their affiliation with a white man in their own customary way, thereby implicitly affirming their residual political and cultural autonomy? The encircled P cut into the men's flesh can be read as a sign of doubled selfhood, at once a traditional cicatrix and a slave brand. In initiation rituals in the region, patterns of raised scars were created on particular parts of the body, including the upper arms. Cicatrices were made by cutting the skin with sharp stones or shells, or with imported cutting materials such as glass. Filling the wounds with ash disinfected them and caused the scars to swell, raising them above the level of the surrounding skin. Traditionally



"Man of the Tjingilli Tribe, with well-marked cicatrices" from *The Northern Tribes of Central Australia*, by Baldwin Spencer and F. J. Gillen (London: Macmillan, 1904).

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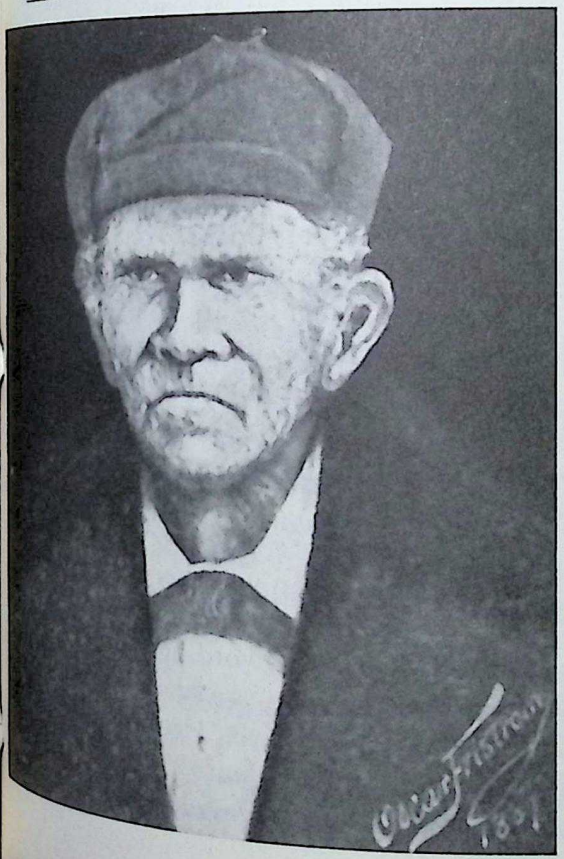
unique scars were used to identify individuals, while shared patterns of cicatrices signified peoples' levels of initiation and their common affiliations with a region and/or a tribal or clan group.[5] In terms of both its mode of production and its function as an indicator of social affiliation, the encircled P on the citizen's arms was an adaptation of a traditional Indigenous cultural practice.

Tom Petrie was familiar with both the social significance and the method of making cicatrices, having witnessed an initiation ceremony where the boys were cut on the back, chest, shoulders, and upper arms using sharp flints or shells, with the wounds having charcoal powder rubbed into them to make raised scars, "in patterns according to the tribe to which they belonged" (56). Like his Aboriginal workers, he would have seen that one of the functions of cicatrices was to mark the wearer's ceremonial crossing of a social threshold into membership of a recognized social group. As a boy in 1842, Tom Petrie had seen the "ornamental marks" on the body of Davis, an escaped white convict who lived for many years with Aboriginal people, and became assimilated into their society and culture, where he was renamed "Durramboi" (40). Davis's cicatrices signified his position within the society into which he had been adopted. One of the twenty-five men, Millbong Jemmy, had also



"Durramboi" from *Tom Petrie's Reminiscences of Early Queensland* (Brisbane: Watson, Ferguson, 1904).

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used cicatrices in the past to claim a new identity. He eluded arrest for stealing food and a nightgown from missionaries by hiding on Stradbroke Island, and concealing his identity by getting the Stradbroke Island people to cut their distinctive cicatrices on his body, in an effort to pass as one of them (166–67).

Similarly, the twenty-five men who sought to wear the encircled P were most likely attempting to position themselves strategically within the white colonial social structure as Tom Petrie's workers. This particular expedition to the forests north of Brisbane was the first of many anticipated timber-getting trips made possible with the recent expiry of the Bunya Proclamation. At such a moment, when their bush skills and labor would have been indispensable to Petrie, the twenty-five men may have wished to signify their new economic role within the settler society. Paradoxically, the men's preferred means of identifying themselves in relation to the settler society was in fact a measure of their sense of agency and fidelity to their own traditional ways, even if such agency was contingent, and exercised only within tight constraints.

Disregarding altogether the relatively lengthy account of the branding process quoted above, Ray Evans's discussion of the branding refers only to a much shorter passage that appears earlier in the *Reminiscences*:

> Three natives of twenty-five (to be referred to later on), who all in after years possessed my father's brand on their arm, were responsible for the death . . . of one white man, and at the same time the attempted murder of another. (170)

Here Constance Campbell Petrie mentions the "branded" men to indicate that her father's good character was so well known that even Aboriginal murderers loved him and would never hurt him. It is unclear whether she uses the word "brand" metonymically to refer to all kinds of bodily inscriptions, or is simply alluding to the fact that the encircled P was copied from the brand used on Petrie's cattle and logs. Evans overlooks both possibilities, however. He uses Constance's brief, possibly metonymical allusion to branding as unambiguous evidence that Tom Petrie marked these Aboriginal men as his slaves. Logs, cattle, and men, Evans implies, all belonged to Tom Petrie. Their bodies bore his mark and did his work.

In the passage cited by Evans, Constance's language attempts preemptively to dismiss any implication that these men were her father's slaves. She asserts that the Aboriginal men "possessed" the brand, rather than being marked by it as a Petrie possession. Constance's wording is a sign of her unremitting effort to uphold her father's reputation as a brave, benevolent man—a man so kind that he was revered even by "natives" deemed by most white settlers to be wild, ferocious murderers. This defensive dimension of Constance's writing is present throughout the *Reminiscences*. Her language and

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narrative strategies reward close investigation. Even as she denies that her father used Aboriginal people as slaves, elements of a discourse of slavery reverberate through her prose. In her account of how the carving of the encircled P came about, for example, she implies that the twenty-five men saw themselves as "belonging" to Tom Petrie, like the cedar logs and the cattle that bore the mark of the branding iron that the Aboriginal workers had initially considered using. Constance's use of the word "belonging" is equivocal to say the least. Does it mean that these twenty-five men were owned as slaves, in practice if not in law? Or is she merely using "belonging" more broadly to denote the Aboriginal men's longstanding association and friendly, quasi kinship affiliation with Tom Petrie? Also equivocal is Constance's reference to her father not only as "their white friend" but also as "the master" (191). She is careful to foreground the Aboriginal men's agency, insisting that the cutting of the encircled P was their idea, not her father's. Despite reiterating that "He had perforce to fall in with their suggestions" (194), she continues to refer to her father as "their master."

A significant disparity emerges here, or so it seems from today's perspective. On the one hand, Constance unselfconsciously talks the talk of slavery on numerous occasions in the *Reminiscences*. On the other hand, her manifest aim in recording her father's memories is to celebrate his achievements and honor his reputation by characterizing him as a friend and protector, not an abuser or exploiter, of Aboriginal workers. In the early years of the twentieth century, when Constance was committing her father's recollections to paper, anyone who treated their unpaid Indigenous workers with even a modicum of compassion could be deemed a benevolent humanitarian. This state of affairs suited Tom and his daughter very well in their efforts to uphold the Petrie family's reputation. As the twenty-five men had the Petrie brand cut into their arms to signal their affiliation with the influential pioneering family, the Petries, father and daughter, used the published *Reminiscences* to enhance the family's reputation as kind, humane settlers. Colonists and Aboriginal people both hoped to gain by signifying their friendly affiliations with the other. In 1862, the twenty-five Aboriginal men gained a tenuous, temporary safety, at best a reprieve from imminent death. Forty years later, the Petries, having enjoyed the fruits of the Aboriginal men's labor and land, accrued additional moral capital and economic benefit by publishing *Tom Petrie's Reminiscences* in *The Queenslander*.

## NON-RECIPROCAL CUTTING RIGHTS

In the *Reminiscences*, Constance and her father attempt to distance themselves from the misdeeds of their white neighbors. Nonetheless, Tom's childhood

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friends, the Turrbal people, knew that even the mutual trust they shared with Tom Petrie himself could not necessarily protect them from other white settlers. An incident from Petrie's boyhood highlights the persistence and intensity of their fear. As a boy, Tom joined in with Turrbal boys in the "Tambo Tambil," the play-fights in which they used light, blunted weapons to practice their fighting skills. On one occasion, he received a minor wound on his left cheek, when a Turrbal boy broke the rules by using a short sharp spear, instead of a light, harmless play-spear. The wound was slight, and the Turrbal boy had meant no harm, but as Constance put it, "the little blackfellow got such a scare at what he had done" that he ran away and did not reappear in the district for two years (114). He feared not only white reprisal but also punishment by his own people for putting them in danger. A known and trusted playmate young Tom Petrie may have been, but those whose games he joined knew well that even a minor accident arising from an act of boyish mischief could endanger the whole clan if the local white settlers interpreted the wounding as a deliberate assault. Even when Tom Petrie was a boy, it seems the Turrbal people knew that their safety lay in their close, friendly, publicly recognized association with him. The Turrbal boy whose spear injured young Tom was Dulu-marni, one of the twenty-five men who, a quarter of a century later, were marked by Tom Petrie's brand (114).

Aboriginal people and whites did not share mutual cutting rights. By carving his brand on the arms of his Aboriginal workers, Petrie publicly proclaimed the men's position in the white socio-economic order. Yet how could he himself have been physically initiated into the Turrbal people's social universe, as he claims he was, at a young age? As a prominent member of a proud white pioneering family, and of a frontier society that didn't take kindly to any form of Aboriginal tampering with white people's bodies, he would not have been inclined, let alone allowed by his family, to go through the usual initiations which entailed the cutting of cicatrices on the initiate's body.

There is evidence to suggest, however, that he was initiated by proxy as it were. He was given a kind of certificate of belonging, in the form of four small squares of dried cicatriced human skin. In the Brisbane region, the bodies of the deceased were ritually flayed, and the dried skin preserved and carried about for a time by the senior female relatives before being consigned to its final resting place in a cave or a hollow tree trunk. Constance recounts how Tom's father, Andrew Petrie, wanted to obtain one of these flayed skins as a cultural curiosity, and offered trade goods in exchange. The mother of the deceased young man was unwilling to part with the skin, but a few weeks later the father, Yabba, a highly respected man, presented Tom with a small bag containing four pieces of his deceased son's preserved skin. Two pieces

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were from the chest and two from the back, and each bore "scars and markings" (35).

Constance tells the story as though the whole skin itself was the meaningful object, and any part of that skin would have been as good a gift as any other. Yabba, however, appears not to have chosen this skin-gift at random, but rather to have carefully selected particular pieces of his son's cicatriced skin. Elsewhere in the *Reminiscences,* Tom Petrie notes that

> At the end [of their initiation ceremonies] the boys were marked with body scars, on the back, the breast, and on the shoulders and arms, in patterns according to the tribe to which they belonged. These marks were made with sharp flint stones or shells, and had fine charcoal power rubbed into them. It was remarkable how the scars became raised after a short time. . . . I may mention here that the aborigines, men and women, all had the same body markings—that is, in the same tribe, for all different tribes had different patterns. (56–57)

Yabba appears to have positioned Tom as his son in the kinship network, not by cutting the appropriate cicatrices into Tom's own skin, but instead by presenting to him the four special pieces of his deceased son's skin that bore his initiation cicatrices. When the news spread that Yabba had given these special cicatriced pieces of his son's skin to Tom, and had also declared Tom to be a "turrwan," a great man, Tom was "received everywhere with open arms" (35), because all Aboriginal people in the region now had an orientation point from which to calculate their own nominal kinship relation to him. Properly given and received, these special cicatriced parts of Yabba's son's skin served as a substitute for Tom's going through the bodily initiation himself. Yabba's son's skin was comparable to a certificate of belonging to the Turrbal people.

Yabba's positioning of young Tom within the Turrbal kinship network had its counterpart, years later, in Tom's induction of the twenty-five Indigenous workers into the white socio-economic order. Cicatrices that traditionally marked their bearer's crossing of a social threshold *within* their own society now served as a passport that permitted their bearers to cross back and forth *between* black and white social spheres. In both cases, the bearer of the inscribed skin—whether their own living flesh or a skin-gift given by another—took on a new inscription of social selfhood.

## UNDOING AN UNWANTED BAPTISM

As a portable initiation tool, a textual object crucial to the practice of reassigning Indigenous identities, Yabba's skin-gift had its European counterparts in the form of Bibles and Prayer Books. Aboriginal people often subverted missionaries' efforts to convert, rename, and redefine identities in terms of

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a putative relation to God, Jesus, and the Christian church. They frequently ridiculed practitioners of Christian paper culture, earnest churchmen who arrived uninvited, bearing books and papers, and who plunged into lengthy unintelligible prayers, sermons, and readings as a prelude to baptism and the ritual bestowal of Christian names (Campbell Petrie 143). Aboriginal people parodied these strange white rituals of the book, their mockery of Christian paper culture being a means of rejecting the names and identities that the missionaries were thrusting upon them.

In 1877, an Aboriginal reserve was established on Bribie Island. As non-resident supervisor of the reserve, Tom Petrie visited the island regularly. One such visit occurred in the wake of Scottish Roman Catholic priest Father Duncan McNab, who had tried to baptize the Aboriginal residents. McNab's use of the book was parodied by a local man whom Constance Campbell Petrie calls "Prince Willie":

> [W]hile the priest was absent in Brisbane, my father [Tom Petrie] came upon "Prince Willie," with all the blacks and gins gathered around him, acting Father McNab's part. There he was with an old book, from which he pretended to read, jabbering away like a parrot, and he had water at his side in which he dipped his hand, and then sprinkled the blacks he was about to name. . . . [T]he rest of the blacks [were] simply rolling on the ground with laughter. (216)

Ceremonies and rituals are events designed to invest particular people, objects, actions, and signs with special power and meaning. Rituals and ceremonies are cocoons in time and space in which certain forms of authority are established, reasserted, or challenged (van Toorn, "Mastering"). As an indefatigable disrupter of McNab's Christian rituals, "Prince Willie" challenged the church-man's authority over the Bribie Island residents. On one occasion, when "Prince Willie" arrived at a prayer meeting smoking a pipe, he replied to McNab's warning that "it was wicked to smoke at prayers," by saying, "Father McNab . . . I smoke when I like" (216).

"Prince Willie's" defiance was also manifest in his parody of the Christian ceremony of baptism. Here he rejected not only the imposition of an alien religion, but also the transformation of subjectivity and social identity that Christian baptism entails. Roman Catholic doctrine holds that baptism is not only a naming ceremony, but also signals the person's entry into the society of the church, thereby inducing the birth of a new social identity. "Prince Willie's" parody of the re-naming process, and his audience's irreverent laughter, not only ridicule McNab's attempts to transform them individually into Christians, but also resist the priest's efforts to initiate them into the foreign religious society known as the Church. The Aboriginal names of

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"Prince Willie" are never recognized or disclosed in *Tom Petrie's Reminiscences.* In this sense Petrie's book reasserts McNab's renaming process. Nonetheless, in 1877, "Prince Willie" used a book both to reject the name imposed by Father McNab, and to defy the book-based authority McNab invoked when carrying out the re-naming.

Contrary to the views of Evans and Thorpe, I'd suggest that the encircled P was not purely and simply a slave brand, although elements of slavery were certainly present in the men's working relationship with Petrie. If we can believe *Tom Petrie's Reminiscences,* the mark was created at the request of its bearers, and its function was primarily protective. Like Constance Campbell Petrie, Evans and Thorpe overlook the possibility that the medium was part of the message. The men did not wish to be branded in the same way as the logs and cattle that Petrie claimed as his possessions. The marking of the men's arms was an adaptation of a traditional Indigenous cultural practice, in terms of both its mode of production and its function as an indicator of social affiliation.[6] The making of cicatrices was part of the ritual process of crossing a social threshold, but in the case of Petrie's workers there was more than one social threshold to be crossed. The twenty-five men did not live entirely in a Petrie-centric world. As well as signifying their common affiliation with Tom Petrie, the encircled P cicatrices signified the formation of a new Indigenous socioeconomic unit, a group consisting probably of men of the Nalbo, Kabi, Delambarra, and Undanbi clans within the Gubbi Gubbi language group ("Short History").

## TOM PETRIE AND THE BEGINNINGS OF ABORIGINAL LIFE-WRITING

*Tom Petrie's Reminiscences of Early Queensland* dramatize the struggles of a brave, resourceful pioneer. It's the kind of feel-good story that Anglo-Celtic Australians have long cherished as part of their national mythology, a story ripe for conversion into a TV mini-series. Constance Campbell Petrie indicates that her father's cutting of the encircled P into the arms of the twenty-five men was an act of controlled, ritualized violence intended to hold a greater, uncontrollable, genocidal violence at bay. The twenty-five men were loyal to Petrie for fear of being killed, but it was Petrie's forebears and neighbors, not Petrie himself, who did the killing. In this sense, Tom Petrie, like all non-Indigenous Australians, was a beneficiary of the violent dispossession of Aboriginal people.

In southeast Queensland, Tom Petrie's ghost is everywhere. As pioneer, patriot, and philanthropist, his name haunts public consciousness, not only through the many editions of his *Reminiscences,* but also through the names

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of streets, a suburb, a train station, a downtown Brisbane restaurant, and a ramshackle historical theme park called "Old Petrie Town." Long before this outbreak of commemorative naming began, Tom Petrie carved his brand into the skin of twenty-five Aboriginal men, allegedly at their request. Was he merely a slave owner who marked Aboriginal bodies as his property? Or was he the first of many controversial white scribes in Australia to facilitate Aboriginal self-identification in alphabetic script?

Human flesh is obviously a very different medium from paper. A scarred body is not the same thing as a narrative published in a book. An alphabetic character that is part of an icon does not necessarily function phonographically as part of a spoken name. Nonetheless, the cicatriced letter P on the arm of each of Tom Petrie's workers was a cue for memory, and a sign of Aboriginal agency, identity, and social affiliation. As such, these writings on Aboriginal skin deserve a place in the genealogy of Australian Indigenous life writing. In Queensland, as in other regions of Australia, Indigenous life writing began when people had to write for their lives.

## NOTES

1. Constance Campbell Petrie's *Tom Petrie's Reminiscences of Early Queensland* was first published in 1904, and reprinted by Watson, Ferguson & Co. of Brisbane in 1932. Unless otherwise indicated, all further references to *Tom Petrie's Reminiscences* refer to this edition.
2. Australia was settled by the British in 1788 as a penal colony. When the penal system was dismantled in the mid-nineteenth century, demand for Aboriginal labor increased, more so in pastoral industries than in agriculture. In Queensland and northern New South Wales, for example, indentured laborers from India, Sri Lanka, and the Pacific Islands were recruited to work in the cane fields. Many Aboriginal workers felt abused and powerless; others—mainly drovers—enjoyed and took pride in their work, especially if they were with their kin and in their country. Around the time *Tom Petrie's Reminiscences* were being written in the late 1890s, the Queensland government was laying their plans to control and exploit Aboriginal people's labor. The fate of many Aboriginal workers depended on whether they had access to their kin and their traditional country. Although the word "slavery" was used rhetorically to foreground the abuse and exploitation that Aboriginal workers suffered, slavery was never legal. For further information on Indigenous Australian labor history in Queensland, see Rowley (157–58); Huggins; Evans, Saunders, and Cronin; May; Kidd; Reynolds; and Robinson.
3. See Evans, "Kings in Brass Crescents"; and Reynolds, *This Whispering in Our Hearts* (108–137).
4. From the very first years of colonization in Australia, Indigenous authors enlisted the help of non-Indigenous scribes to produce written documents about themselves. For information on the early history of such collaborations, see my *Writing Never Arrives*

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*Naked: Early Aboriginal Cultures of Writing in Australia.* For a seminal firsthand account of a more recent collaboration, see Ravenscroft.

3. See Hutchet. For close-up photographs of cicatrices in Central Australian Aboriginal societies, see Batty, Allen, and Morton (22, 78, 84, 85).

4. For a more comprehensive view of how different Indigenous societies mark their skin, see Thomas, Cole, and Douglas; Wendt; Brain; and Ebin. For contemporary Indigenous Australian views of cicatrices, see "Aboriginal Scarification."

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# PROOF OF LIFE: MEMOIR, TRUTH, AND DOCUMENTARY EVIDENCE

CAROLYN KRAUS

"Does it matter if it's true?" a young woman in the audience raised her hand to ask. I hesitated. I was in Los Angeles, speaking at an academic conference on literary nonfiction. The subject had veered from the general case of nonfiction to memoir, the nonfiction subgenre in which I'd been working. My current project was the resurrection of a long-neglected book-length manuscript initially based on the life of my father, whom I'd scarcely known—though ultimately the book would encompass as well the fate of my grandmother, who had died before I was born in an obscure Holocaust death camp in a shrouded corner of the world. The story was peculiar, contradictory, and based more on impressions than on concrete information, observation, or even memory. In its early stages, I'd lacked even the reassurance of legal documents—like birth or death or marriage records—that might have lent my story credibility and anchored it in the physical world. Yet at the memoir's core was an illegitimate child's heartfelt yearning to establish material connections to her past, "true" connections that could not be repudiated, dreamed up, or eradicated. To me, it mattered immensely that my story be true.

Just a week before the conference I had hauled out a fragment of my neglected memoir and re-read my reconstruction of an encounter with my father, whom I'd met only twice since I was a toddler. He was "a slight, bent man wearing enormous purple-striped running shoes and walking through an alley in the rain," I'd written. "With one hand he pushed a grocery cart heaped high with old clothes. In his other hand, he held a copy of Tolstoy's *On the Meaning of Life*, and he studied it, his head bent low." The big feet are clear in my memory, but I can't swear it was raining, or that my father wore running shoes, or that the book was Tolstoy, though I know he was fond of Tolstoy. It had been depressing to discover my eighty-six-year-old father scavenging among the dumpsters of Los Angeles. Maybe that's why the sky is overcast in


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my memory, and it might as well have been raining. My manuscript included memory-filtered accounts of long-vanished events. It was crammed with recollected and invented dialogue. Many details were based on impressions. For all that, the memoir was decidedly not fiction. This point mattered to me.

I glanced around the conference room. Most of my audience was older than the earnest young woman who'd asked me whether truth mattered. Perhaps her question could only be answered definitively by those who'd never slogged through the muddy realities of memoir writing. Some of my listeners must have considered this question and arrived at answers of their own, which made it still harder to answer. I might have cited the realities that qualify memoir's truth: the spotty, evolutionary nature of memory, the near-impossibility of retrieving more than scraps of dialogue, and the failure of most lives to serve up a narrative line. I might have mentioned the inevitable refining and coloring in of the line drawings that memory provides.

But now wasn't the moment to step into the confessional. The conference was taking place in 2006, mere months after documents posted on an Internet website had exposed James Frey's fraudulent memoir, *A Million Little Pieces,* and amidst the subsequent flurry of public indignation and defensive posturing by nonfiction writers and journalists, some of whom, undoubtedly, were now sitting in my audience. Despite the seemingly obvious dissimilarity between Frey's fabrications and the kind of difficulties that arise from faulty memory, at that awkward moment I was certain that a definitive "yes" answer to the young woman's question was called for. By passing off deliberate lies as nonfiction, Mr. Frey had poisoned the air for all memoir writers. If I answered the question frankly, I might be misinterpreted as defending Frey, who in writers' circles was now tagged "the F word."

So I ducked it. I offered thoughts on the power of the nonfiction label, on the pleasures of a story that rings true. I shifted the spotlight onto the reader. "Does it matter if it's true? It certainly matters to readers," I said. Pulling out the clichés of postmodern skepticism, I rattled on about the multiplicity of truth in films like *Rashomon* and *The Usual Suspects.* But when I noticed a man in the front row scribbling notes, my tattered integrity kicked in. I acknowledged I had no clear answer.

* * * * *

On the flight back home to Detroit, having escaped the conference with a few shreds of dignity, I gazed down over the smoggy Los Angeles skyline and recalled that grey morning when I'd located my father pushing his cart among the dumpsters. I hadn't seen him in over two decades, but his greeting stands out clearly in my memory. "Is it Carolyn Kraus?" he'd asked, as

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matter-of-factly as if he'd said, "Dr. Livingstone, I presume?" He sank down onto someone's steps, planting his big feet on the sidewalk, and launched into a homily on the chimera of all family ties, insisting that no human being was more important to him than any other. "'Your mother,' he began in his precise, German-accented English. Then, as if to correct himself, he started over, 'This mother with all the boyfriends. I always assumed I wasn't the father.'" I recall the air of abstraction with which he delivered this message. I can still see his averted eyes and the crooked index finger he waggled in the air to emphasize his point and which, I noted, matched my own. As for my father's words of repudiation, the phrases I'd typed out were pure fabrication. Most likely I was echoing phrases from the letters he'd sent to me throughout my childhood, adopting the rhythms of one who had learned to think in German, imposing the psychological truth of our uneasy bond.

Autobiographical theorists, exploring the fundamental conflict between psychological truth and factual truth, have asked whether it's really possible to separate the two, or whether objective truth is even desirable. "Is it more important to be true or to ring true?" Timothy Dow Adams wonders in his study of modern American autobiography (9).

Possibly it's my journalism background, or the lifelong yearning of an illegitimate child for a permanent record—solid ground to stand on from which to assert my existence to the world—but, despite the implicit challenges of conveying a true story within a subgenre in which some fictionalizing is inevitable, I don't subscribe to the notion that the test of a memoir should be solely in its resonance and its feeling of authenticity. Besides, in the Internet age, private blogs and websites are reinforcing the significance of the less ephemeral truths and holding memoir to a third test: Do the story's verifiable and quantifiable facts check out?

* * * * *

"Find the documents" is the single-minded mission of *The Smoking Gun* website (now owned by Court TV) that exposed *A Million Little Pieces*. "We thought we'd bring paper to the Internet," *TSG* editor William Bastone explained in a 2006 interview with *Digital Age*. So in 1997 Bastone and his colleagues began testing the claims made in controversial speeches and publications, then posting their results on the web, with passages hyperlinked to the records. "It turns out people actually like to see primary source documents," Bastone said. Physical records are reassuring. "[People] look at it and see that these documents are concrete and real and that the story they tell they can see. You know. They can believe the story they read" (Lipscomb).

If the "F" word had turned memoir writers into an endangered species, it had also demonstrated that the Internet age is changing the way people read

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memoirs. Those with the patience and leisure to do so have always sought verification of their personal histories in birth and baptismal records, ship manifests, and marriage certificates—just as scholars and journalists rely on public records for obtaining and checking their facts. But the Frey expos focused wider attention on the availability of public documents for authenti cating or challenging the facts writers deploy in the service of their personal stories. The episode also suggested that memoirs should be held to the same level of accountability as the essay, documentary, journalistic reportage, or any other nonfiction form.

Vigilantes had been patrolling the web long before *TSG* exposed Mr. Frey in January 2006, but that same year, the authenticity of a number of other memoirs was called into question by readers, reporters, and bloggers. A group blog called "Cleopatria" tipped off the *LA Weekly* to a Navaho writer named "Nasdijj," whose accounts of two adopted sons with HIV and fetal al cohol syndrome were actually the work of a former pornography writer who was not even Native American (Fleischer). Hired by the author's distraught mother, an investigative reporter challenged Julie Gregory's memoir *Sickened: The True Story of a Lost Childhood* by cross-checking its allegations of child abuse against public documents, news clippings, and information gleaned from Internet sites, and submitted them to Gregory's publisher (*FMS* 1). *Sarah,* allegedly written by a man named J. T. LeRoy about his harrowing childhood as the son of a truck-stop prostitute, turned out to be a work of pure fiction written by a woman named Laura Albert (Feuer).

Surfacing amid a nasty string of fabrications and plagiarism by historians, journalists, and novelists, this flurry of allegations surely intensified an already skeptical public's reluctance to grant to memoir its inevitable quotient of fictionalizing. In such an atmosphere, even an honorably intentioned memoirist might feel vulnerable. In a *Newsweek* article appearing at the height of the controversy, Amy Krause Rosenthal reported her own obsession with the capriciousness of memory: "I wanted to verify that what I had written was true. What if, in even the tiniest corner of my subconscious, I was fibbing about something as innocuous as what my husband said at the kitchen counter that made me laugh so hard?" (20). Rosenthal came up with what she considered the ultimate trial for her memoir: she subjected herself to a polygraph test.

* * * * *

It was an awkward time to be writing a memoir, yet not long after the Frey affair, and just before my own anxious performance at the nonfiction conference, I resumed work on the book-length memoir that I'd begun years earlier. Over time I had picked up the project, worked on it, but always dejectedly set it

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aside. The father I'd scarcely known was a bitter, one-dimensional character. His life sounded far-fetched, and I'd worried that my reconstruction of it might not pass the credibility test, particularly as I had so little to go on.

Growing up with an unmarried mother just out of her teens, I had known my father only through his letters that some years arrived almost daily, scribbled on graph paper and stuffed into bulging business-size envelopes. But my father wrote nothing specific about himself in his letters. They were diatribes against that slough of evil that comprised my young world—the schools, the churches, the books; my mother, teachers, friends. Though always addressed with baffling tenderness to "Our dear Little Bee," the harangues that followed were spliced with made-up fairy tales, devoid of people but animated by Disneyesque talking crockery, philosophical stop signs, and murmuring blades of grass—stories always set in the Los Angeles neighborhood where we'd all lived briefly as a family.

As a child, I felt duty-bound to write back to my father, but I struggled for a way to respond to this sermon that I received in hundreds of variations. I sought in vain for a tone or a bit of news that wouldn't arouse my father's very particularized recriminations. If I mentioned my mother, he fired back a catalogue of her flirtations; if I wrote about school, he'd fulminate for months against educational hypocrisy. Thus, for more than a decade, I recorded in exhausting detail the exploits of my cats.

Utterly absent after the first year and a half of my life except in those persistent letters, my father became, in my imagination, a pair of floating Cheshire Cat eyes. As I read through his letters, preserved now only in a few stray pages, I could still feel the glare of those eyes that didn't see but seemed to burrow deep. Two encounters I'd had with my father when I was a young adult had also left vivid impressions, but, like all my memories, these impressions were filtered through the overwhelming psychological truth of his impossible demands that I join him in despising my school, my teachers, my mother—the world. Could I trust any details?

Furthermore, the sketch I had of my father's earlier life was based primarily on my mother's fragmentary recollections of their short time together. Otto Kraus was born a Jew in turn-of-the-century Vienna. He was raised in the midst of poverty and war by a widowed mother with whom he argued incessantly. He began studying for a doctorate in mathematics somewhere in Vienna before the Second World War. Then, escaping to America in the Thirties, a few years before his mother and the rest of his extended family were exterminated, he had given his first name at Immigration as Proteus, the Greek god of prophesy and sea change. As Proteus, my father had earned a doctorate in German Literature from Berkeley—where I would later study comparative language and literatures—and he'd taken a teaching job at a college in Florida.

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After the war, he had sent off some money to an organization that promised to locate his mother, but the bogus outfit soon vanished along with the money, and he never returned to Europe to pursue the search himself.

In what I imagined to have been a tumult of guilt and sorrow, my father underwent another sea change. He buried his Jewish identity, tucked Proteus the Shape-Shifter away behind an initial, and, as Otto P. Kraus, embraced the rigid and ascetic personal brand of Christianity that he would preach for the remainder of his life. Denouncing this sub-lunar swamp of mortal error that seethes below a higher plane of pure ideas became his obsession, ultimately replacing even his class curricula and prompting dismissals from first one university, then another. Having lost his forum, and by now past forty, my father commenced a voluminous correspondence with two improbable characters: the physicist Albert Einstein and the fifteen-year-old girl who would be my mother, who had accompanied her older sister to one of his classroom sermons and had listened intently. Eventually my father persuaded the teenager to run away with him to California, where he took his message to the streets.

Meanwhile, my father was flooding Professor Einstein's mailbox with letters, and, according to my mother, Einstein had responded, though she could tell me nothing more about the correspondence. A few years after my parents took off for California, I was born, though Otto soon wandered off to begin a new life with a fresh crop of young disciples, reappearing only in those incessant letters.

I knew from speaking to people after his death and from the boxes of used toothbrushes, dirty bras, and outdated *Reader's Digests* and *Life* magazines he had sometimes sent to me, that my father had spent the last four decades of his life as a trash picker, pushing his shopping cart through the Los Angeles alleys, decrying this miasmic material world and pursuing his spiritual journey. On each of my two visits, with my two young sons in tow, I'd discovered him picking through dumpsters and piling his booty onto his cart. When Otto died, he left a will bequeathing nearly half a million dollars to charity. As for his remains, "I want my body burned," he'd scrawled on graph paper. "I want the ashes taken out with the trash."

* * * * *

After my father's death, I'd traveled to Los Angeles from my home in Detroit, hoping to retrieve some material clue as to who this man was and what he had to do with me—some evidence I could hold in my hand. But the elderly Frenchman who'd sublet a room in his apartment to Otto had already thrown out my father's many books and few possessions. To my surprise, this Frenchman spoke of Otto with near reverence, citing his monk-like existence

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and his studious habits. Later, the local director of CARE, the charitable organization that had long been the recipient of the fruits of my father's alleyway wanderings (and, I now learned, of his considerable financial donations), told me he'd regarded Otto as "almost a saint."

As I began composing my father's story, I tried to piece together the old man's contradictions. There was the charitable Otto, the saintly man my father's landlord and beneficiaries had known. There was the cruel, repudiating, finger-wagging father I'd encountered in the alley, the bitter, strident author of the letters—which he'd tried to temper with self-abasement, signing himself "The Stinking Baboon," or "The Ugly Old Jew."

But I'd long suspected that my father's self-denigrating gestures were insincere. Not only did he see his life as packed with spiritual meaning, his letters often hinted at comparisons between himself and a variety of fictional heroes and seekers from Goethe's Faust to Proteus, the Shape-Shifter of ancient legend. But as I sought him, he'd continually slip away, concealing himself behind faces I couldn't reconcile with the dark, brooding presence who existed for me almost entirely on paper.

It was an implausible outline to build on: a college professor who spends his life railing at human institutions, corresponds with Einstein, runs off at forty with a fifteen-year-old girl, and fathers an illegitimate child to whom he fires off daily importunate letters but never attempts to meet and refuses to acknowledge as his own. He spends the last half of his life as a shaggy-haired derelict and "almost a saint," haunting the Los Angeles alleys and picking through the city's trash. When he dies, he leaves a small fortune to charity and insists in his will that his ashes be carted off with the trash. And these were only the most credible pieces of the story I would eventually gather.

Gun-slinging Internet lawmen were already saddling up.

Actually, I'd never heard of document-based websites, much less of *The Smoking Gun*, and memoirs hadn't been singled out for scrutiny when I first tackled this project. I myself was the skeptic. After piecing together this outline of my father's life, I felt that my solid facts were too few to warrant the nonfiction label. It wouldn't be sufficient to cite the few memories I'd retrieved, to refer to surviving fragments of my father's letters, and to imagine the rest. For me, the down and dirty "truth" mattered. Reinventing reality would involve disconnecting myself from the material circumstances of the story, just as my distraction of a father had done. I needed more substance to go on—records, hard facts that would argue the case for my story as memoir to potential readers, and more importantly, to me. Disheartened, I had set the manuscript aside.

Then one day my mother phoned from California and offered to send a box of my father's papers to my home in Detroit. The box had turned up

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only recently during repairs to her cluttered basement. "Just junk," she described its contents. Fragments of things my father had written. "There's letters from Einstein, but they're in German," she said offhandedly, regretting what she apparently viewed as a fatal impediment.

When the heavy cardboard carton showed up on my doorstep, I'd run to pull it inside, but the prospect of unleashing the fairy tales and bitter accusations that had haunted my childhood made me hesitate to open it. I shoved the heavy box beneath the coffee table next to a lighter box containing half a lifetime of photographs I'd put off pasting into albums for a decade, fearful that the pictures too would call up no coherent narrative. For months my father's box sat there gathering dust, until one snowy night, when the day's sad events compelled me to open it.

My neighbors' son had committed suicide, hanging himself from a beam in his parents' garage, which was adjacent to my house. I'd just returned from the boy's funeral, my heart flooded with grief for his parents. I thought of my own two sons who'd stood beside me during the brief ceremony. How do you speak of the worst thing that can happen? As I gazed out the window through the bare tangled branches of the magnolia that separated our two yards, I pictured the father, black suit rent according to Jewish orthodox prescription, clutching the rabbi's shoulder and mumbling Hebrew prayers. I thought of the great wreath of family surrounding the grave, and wondered whether my own lost relatives would have gathered like that at times of crisis. These images awoke in me atavistic longings that had nowhere to settle.

That night, after my sons were in bed, I eased the box of my father's papers from under the table and lugged it into the bathroom. Sitting cross-legged on the yellow linoleum, I read through the windy night, turning the pages face-down as I finished them, strewing them across the floor.

My father's box contained no birth or death or degree certificates, no official records of the sort that might be submitted as evidence in a court of law or posted online by a vigilant Internet blogger. What I found instead were what might be called "private documents," essays and letters and stories my father had written or received. The authority of these private documents arose less from their verifiability than from their concrete reality. They were not simply records. They were traces of a life, frozen realities. They conjured up images, hinted at plots, adding substance to the abstract, will-of-the-wisp father of my story. Their visual "truth" spoke louder at times than the words on the page.

My mother had tucked into the box some of my father's early letters to her—comprised in part of vociferations similar to those my father would later address to me. Some were penned over rigid squares of graph paper in his characteristic large scrawl. "You have all the potentialities to go insane.

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my father assures my mother in one of these letters. Dated March, 1942, the letter would have been written after Otto/Proteus had left his teaching job in Florida and was, in his fashion, wooing the fifteen-year-old child. He goes on in elaborate detail, condemning each member of my mother's staid Virginia family. The letter rampages on for nineteen pages, reaching from one side of the page to the other without margins, as if to allow no room for dissent. "You must leave that house at once and for good," the letter concludes. As I gazed at the familiar handwriting, the chock-a-block pages, the nouns capitalized according to German convention, the thick slashes of ink with which my father habitually underlined his most insistent points, I felt his eyes upon me as of old—angry eyes if I answered his letters, pleading eyes if I didn't answer them. This letter was material evidence, the concrete embodiment of my father's impossible demands.

Turning back to the clutter of pages, I discovered a thick sheaf of manuscripts, apparently meant for publication. Written in the same strident tone that must have gotten him defrocked as an academic, with titles like "The Teacher is a Mental Prostitute," and "The Lie of Progressive Education," these essays expanded on the themes of the letters my father had sent me throughout my childhood. Also in the box were dozens of rejection letters typed on letterhead stationery and signed by many of the prominent magazine editors of the Thirties and Forties. Each was addressed to "Mr. Proteus Kraus" and written in a similar tone of polite exasperation. "Thank you for submitting your article, 'Hypocrisy and the Academy' to *Partisan Review*," writes Editor William Phillips. "Although it is a fascinating read, I find myself astounded by the essay's claims." And from Malcolm Cowley of *The New Republic*: "We have read your fascinating but outrageous manuscript entitled 'The Fifth Lie.' We could hardly consider publishing it and are returning it to you with our thanks." Neatly folded, fastened with a rusty paperclip, and preserved like badges of honor, these rejection letters attest to Otto/Proteus's image of himself as a prophet without honor in his own land.

Some loose pages of faded typescript appeared to be fragments of my father's personal story, accounts of his boyhood during the First World War, methodically transcribed into the third person. As I gathered up these fragments, I felt a sharp pain, and blood oozing from a paper cut on my finger dripped onto a yellowed page headed "Vienna 1914." On this blood-smeared page, I read: "If hell had decided to establish a branch on earth, it could have done no better than this: nervous, frightened, and ignorant parents; men going out to slaughter one another for no cause or ideal they could believe in; boys drilled and mechanized and deprived of all individuality in preparation for future service in the army; priests mingling the gospel of war with vague religious

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phrases; wives reduced to slavery by domineering husbands who commanded them even as they themselves were commanded by the autocrats above them—all these women, scattered flowers in a whirlpool of blind energies." Further down the page, my father asks: "Was this a world in which beauty could survive? Whoever were the men responsible for this show, it was not a thing that the boy could contemplate without sorrow. His eyes were old in an old world because he could see no hope that might have nourished his youth."

I wondered when my father wrote these stories. After he came to America sometime, I imagined, since they were typed in English. A faint stain on one of the pages suggested that someone had spilled food or liquid on it. The notion of Otto/Proteus spooning soup into his mouth was unthinkable. My father was a pair of disembodied eyes. I couldn't imagine him eating. "There was nothing he could love in this world," the fragment continues. "His home was only a miniature instance of the general insanity. He could see that the misery of his mother had larger causes. He did not reproach her for her shallowness—her preoccupations with clothes and furniture—but he could hardly be expected to love her." Eventually, my father asks, "And what was a home without love? And what was a world without love?" Then comes his answer: "Only this ghastly spectacle of men and machines smashing into each other and glorying in the bloodshed."

* * * * *

My father's stories read like his graph-paper letters, his bitter misogyny submerged in dreamy narratives about a boy who felt himself an alien in a world of women and who came to hate everyone, including the women who surrounded him: his mother, grandmother, and various aunts. He hated his teachers and the countless representatives of a society he considered demonically regimented, misdirected, and materialistic. Among the stray pages, one was numbered "403." Apparently, these were the remnants of a long-winded project not unlike my own—Otto's attempt to reassemble himself from the wreckage of his Austrian family, his failed career.

On a loose sheet of graph paper, covered with creases as if it had once been crumpled into a ball and later smoothed out, my father had worked out a timeline of his life's key events. The way he'd scribbled around the dates with arrows and numbers and equal signs and Greek letters suggested that this former mathematician who had viewed his life as laden with spiritual meaning was attempting to solve a puzzle or to set up a single equation that would afford the events an independent numerical existence.

I scooped up another armful of dusty papers and shuffled through them until my eyes fell on a crinkled letter typed in German and embossed with the heading "A. Einstein, Princeton, New Jersey." My mother's story was true.

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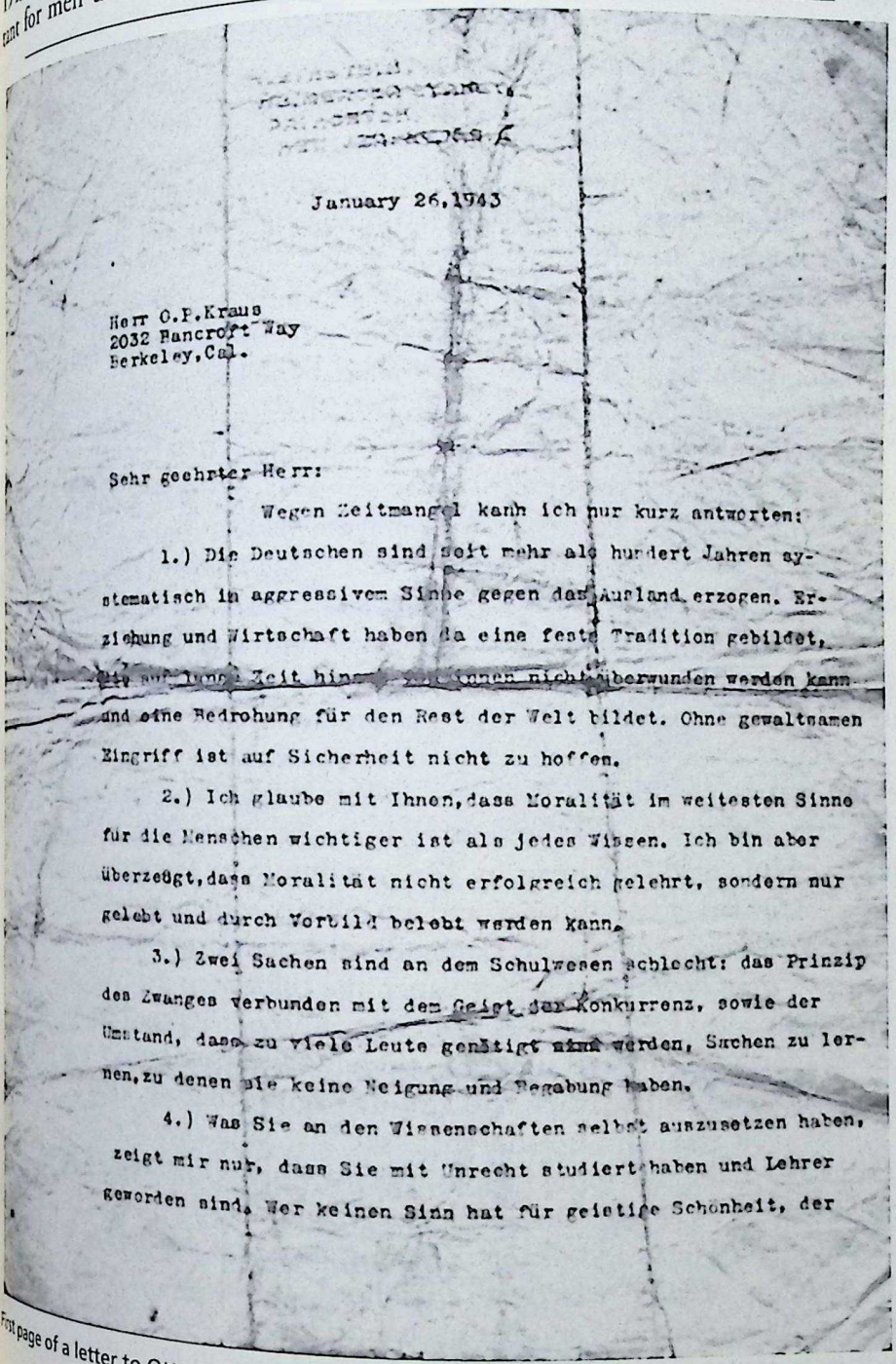
"Sehr geehrter Herr," Einstein writes in this letter, dated January 26, 1943. "I believe with you that morality in the broadest sense is more important for men than all knowledge. But I am convinced that morality is not



January 26,1943

Herr O.P.Kraus
2032 Bancroft Way
Berkeley,Cal.

Sehr geehrter Herr:

Wegen Zeitmangel kann ich nur kurz antworten:

1.) Die Deutschen sind seit mehr als hundert Jahren systematisch in aggressivem Sinne gegen das Ausland erzogen. Erziehung und Wirtschaft haben da eine feste Tradition gebildet, die auf lange Zeit hinaus [illegible] nicht überwunden werden kann und eine Bedrohung für den Rest der Welt bildet. Ohne gewaltsamen Eingriff ist auf Sicherheit nicht zu hoffen.

2.) Ich glaube mit Ihnen, dass Moralität im weitesten Sinne für die Menschen wichtiger ist als jedes Wissen. Ich bin aber überzeugt, dass Moralität nicht erfolgreich gelehrt, sondern nur gelebt und durch Vorbild belebt werden kann.

3.) Zwei Sachen sind an dem Schulwesen schlecht: das Prinzip des Zwanges verbunden mit dem Geist der Konkurrenz, sowie der Umstand, dass zu viele Leute genötigt sind werden, Sachen zu lernen, zu denen sie keine Neigung und Begabung haben.

4.) Was Sie an den Wissenschaften selbst auszusetzen haben, zeigt mir nur, dass Sie mit Unrecht studiert haben und Lehrer geworden sind. Wer keinen Sinn hat für geistige Schönheit, der

First page of a letter to Otto/Proteus from Albert Einstein, January 26, 1943.

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successfully taught, but rather is only lived and, through example, can come to be revived." With the help of my college German, I muddled through the foreign phrases, hoping to discover more signs of the great man's approval. But soon the solidarity evaporates, and Einstein chides my father, a fellow refugee, for the ferocity of his attacks on institutionalized education. Turning the page, I traced the ink of the physicist's signature with my fingers, as if his phantom fingerprints might yet unlock some final redemptive secret about my father. Elsewhere among the papers were more stray, creased pages with the Princeton imprint, and on one, the physicist alludes to a number of letters. Einstein must have been receiving diatribes similar to those my father would bombard me with some years later.

As I filed these pages away beneath the bottles of Tylenol in my bathroom drawer, I glanced down at the white drift of papers and noticed a sliver of color. Stooping, I pulled out a half-sheet of yellow paper addressed to Mr. Otto Kraus from the Julius Pollock Travel Bureau of Los Angeles and headed "Steam Ship Tickets. Representing the Principal Lines." Like the magazine editors in their vexed responses to Otto's essays, the agent sounds irritated by something my father has written. The agent regrets that the Cuba Legation in Berlin cannot enable Otto's mother to use the Cuban visa that her son has managed to procure. Scrawled on the back is "Visa: $465, non-refundable."

"My dear Sir, you must agree," the agent protests, as if responding to anger and anticipating a heated reply, "that it was beyond the control of any of us to prevent Cuba from declaring war on Germany."

I stared at the yellow cable, the first palpable evidence of my grandmother's existence. The message's portent and its brevity were shockingly at odds. The value assigned to a life was jolting in its specificity: $465. What had happened next I could only imagine. My grandmother's fate was mentioned nowhere in my father's documents, and my mother could tell me almost nothing about the woman, not even her name. But the cable bristled with coded bits of her story, right down to its yellow paper, the color of urgency in its day. Since the cable is dated December 22, 1941, the returned visa the document alludes to—plastered with official stamps—might as well have been my grandmother's death warrant. The Nazis had already begun scouring Vienna.

The cable was like a treasure map, the first solid clue that would lead me further down the trail to my grandmother's story. Or to one of her stories. I could only go where this chance discovery would lead me. And now, in spite of its gruesome news and its tone of annoyance, this cable was leading me in the direction of hope. My father's landlord and beneficiaries had described him as saintly. From my mother's account, I knew that Proteus had sent out money to locate his mother after the war. And here in my hand was evidence

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JULIUS POLLOCK TRAVEL BUREAU

Established 1910
STEAMSHIP TICKETS
Representing the Principal Lines
★
308 WEST SECOND STREET
LOS ANGELES, CALIF.
Phone: VAndike 9978

December 22, 1941

पुस्तकालय
132258
गुरुकुल कांगड़ी विश्वविद्यालय

Mr. Otto Kraus
c/o General Delivery - Moreno
Riverside County, California

My dear Mr. Kraus:

In rerly to your letter of December 18th in connection with visa for your mother, I beg to inform you that on December 1st I wrote to you that cable #11386 was forwarded to the Cuba Legation at Berlin instructing them to issue visa for your mother.

On December 5th I forwarded you the photostatic copy of the cable in question and you will have to agree that we complied with our agreement. You also have to agree that it was beyond the control of any of us to prevent Cuba declaring war on Germany. The only thing for us now to do is to wait, hope and pray, that the war will be over soon. There is nothing further that I can suggest at present in this connection.

Should anything materialize, you will hear from me immediately.

Very truly yours,

JULIUS POLLOCK

JP/m

Cable alluding to Otto/Proteus's failed attempt to rescue his mother, December 22, 1941.

of a prior effort to save her—another hint that Proteus, the Shape-Shifter, might somewhere exist in a more humane form.

I slipped the yellow cable into the bathroom drawer along with Einstein's pages and kneeled back down on the littered floor. As I was gathering up the papers and stuffing them back into my father's box, I noticed how quiet the night had become. The wind had died, and the snow had let up. Everything lay frozen and still. Outside the window I could see the fuzzy shadows of the streetlight in the snow and the dark bulk of the garage where my neighbors' boy had hanged himself. As the first wobbly shaft of orange light through the window announced the morning, I carried my father's box from the shadowy bathroom into the living room, the early sunlight anointing the box as it slid with a thump to the floor.

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The private records in my father's box were both more and less "true" than objectively factual public documents. They were filled with prejudice and subjectivity. Yet they also were, as Susan Sontag writes of photographs, "something directly stenciled off the real" (174). Composed, for the most part, without documentary intent—un-filed, unmediated by strangers—"private documents" speak with the special authority of overheard confessions. Their "truth" is unrehearsed, direct. Coming upon each one was like lifting the corner of a dusty curtain.

* * * * *

This time when I returned to the memoir, I wrote of my father's life with greater conviction, fortified by physical documents from the box of his papers, some of which I folded into the manuscript. These documents would trail through my story like footnotes—verifying, extending, and occasionally arguing with the narrative—but also like footprints, concrete and visible, still fresh with impressions of someone who had created them, touched them, and left them somewhere for safekeeping or casually set them aside before walking on.

But as I resumed the work of memoir writing—sculpting the story, filling in gaps, piecing its fragments into a narrative line—I kept hearing a distant voice that wasn't my father's, yet felt inextricable from his own. My grandmother. What had happened to her after Otto's failed rescue attempt? Perhaps his efforts to save her had been half-hearted. Perhaps he'd waited too long. When the agent's yellow cable arrived in December of 1941, Proteus must have felt himself his own mother's murderer. Was this the image in the mirror my father had fled? The unbearable knowledge that had driven him from one protean disguise to another, that had turned him away from the world? "I want my body burned," he'd written. "I want the ashes taken out with the trash."

The following summer, I traveled to Vienna, armed with a photocopied page from a nineteenth-century Viennese marriage registry—the fruit of patient research by an Austrian genealogist at the Mormon archives in Salt Lake City. On one line of the record, my grandparents' names were spelled out in slanted cursive: Jacob and Berta. According to Otto's list of key life events, his father had died soon after he was born, but the shipping agent's cable certified that Berta had been alive at least until late 1941. In Vienna, I unearthed my grandmother's stamped and numbered property documents, then, eventually, the one-line record of her deportation. Holding the thick ledger in my hands like a sacred relic, I read my grandmother's final destination: "Maly Trostinets." I'd never heard of the place.

* * * * *

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Returning home, I could locate only a scant paragraph here and there in Holocaust histories describing events that had taken place at Maly Trostinets, named for a small village outside Minsk, Belarus, then a Nazi-occupied state in the Soviet Union. For two years, between 1941 and 1943, the surrounding woods and a vast network of forest trenches were the site of a slaughter that claimed more than 200,000 souls, including Partisans, Soviet soldiers, at least 60,000 Belorussian Jewish prisoners from the Minsk Ghetto, and—according to wildly varying estimates—between forty and eighty thousand foreign Jews transported east from the ghettos and concentration camps of Germany, Austria, Poland, and Czechoslovakia. Only a handful of people survived to tell fragments of the story.

The war ended, the Cold War froze, thawed, and froze again; the Soviet Union disintegrated; the Soviet state of Belarussia became the nation of Belarus. But the devastation of Maly Trostinets has remained obscure. Six decades later, the largest, most efficient Nazi extermination camp on former Soviet territory is nearly a cipher, though it ranks fourth among death camps in Europe in the number of Jewish lives it ended (Weber 544).

Upon learning the outlines of the massacre in which my sixty-three-year-old grandmother died, I opened the bathroom drawer, pulled out the yellow cable, and understood what my mission would be. I would investigate this monstrous calamity smothered in a silence that had stretched through the decades. By doing so, I would establish a concrete, material connection with my own past. I would uncover the truth. I tucked the yellow cable back beneath Einstein's pages in the reliquary of my bathroom drawer, slid the drawer shut, and turned my gaze to this weirdly blank page of history. I would retrace my grandmother's final journey. I would conjure her back into existence, but not out of thin air. So far, I'd constructed her story based on mere wisps—the yellow cable, my father's bizarre behavior, her name scrawled in cursive on a few Austrian documents. The rest was imagination. I'd found no photograph that might supply a ghostly trace of her. But now I would gather the hard evidence. I would confront the tragedy from which my father had once turned away.

Having flown back to Austria, I boarded a train in Vienna, setting out on the selfsame railroad tracks that, in 1942, had carried my grandmother on an odyssey that ended in a forest trench near Minsk in Belorussia. Locating my compartment, I stretched out on a narrow shelf-bed covered with an ash-colored bed sheet, riding backwards to Belarus in a second-class compartment on a vintage Russian train. I pulled up the sheet, and with no seat back to lean on, stretched out, head propped on an arm, and began thumbing through a dog-eared Russian grammar saved from my decades-back language studies at Berkeley. Young men roamed the train's narrow corridor in twos

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and threes, smoking unfiltered Russian cigarettes with their bitter, medicinal smell. Smoke drifted through my stuck-open compartment door and blurred the sealed plexiglass window.

A conductor with a thin moustache slid his arm through my door, collected my passport, and handed me a sheaf of forms. As I squinted at the Cyrillic letters, I admitted to myself that, while I could get by with spoken Russian, deciphering the runes of officialdom was going to pose a problem, and I set them aside. As the train hurtled on through miles of birch forest and occasional small towns, my eyes traced the web of cracks on the compartment's window, and I wondered: Will Maly Trostinets emerge from its glaze of mystery, as I search for the human disaster in which my grandmother played a part?

Outside the window, two women in headscarves were raking hay. A boy on a bicycle receded along a stretch of small wooden houses that sagged behind their fresh-painted blue and yellow shutters. These houses must have been here during the war when my grandmother's train passed by on the way to Minsk. Gazing out at the houses, I wondered how close it had been for Berta. How late was the Cuban visa? When my father made his move, was there still a chance for her? Or was that gesture another formality, like the money he'd sent off to locate her after the war? My father's accounts of his boyhood during the First World War had dwelt obsessively on his mother's attachment to the expensive furniture, purchased in the prosperous days before her husband died. Otto had railed against his mother's vanity, her preoccupation with material things: her clothes, the furniture, her good looks and trim figure. "He could hardly be expected to love her," my father had written. "And what was a world without love? Only this ghastly spectacle of men and machines smashing into one another and glorying in the bloodshed."

Now, as the train sped east and a column of birches marched backwards through the frame of my compartment window, I imagined Berta in 1942, three decades later, sixty-three years old and trapped in another war, another ghastly spectacle. There was so little to go on, a few tiny details from my father's stories from which to fashion my grandmother's form and character. I had sometimes wondered, though, whether I'd gotten my green eyes from her.

Berta stands by an ornate grand piano. Does she know her son tried to save her? Does she blame him for the fatal delay? I see her green eyes as they dart over the heavy German furniture in the apartment. Her small waist as she bends down to roll up an oriental carpet. Hearing boots on the stairs, she turns. The door opens. Men in uniform rush in, but they don't drag her screaming, into the night. Instead, a thin glaze of order and civility covers the scene as I imagine it. She'll be resettled in the East until after the war. She

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find work there. She should gather a few belongings. The furniture, of course, is out of the question.

The appearance of order, of rhyme and reason, persists as my grandmother joins a line at the train station. The line is disciplined. Commands are shouted. Each car is allotted a set number of souls. Amidst the bustling efficiency is the semblance of purpose, inevitability, logic—"Work Will Set You Free" reads the sign painted over the entrance at Auschwitz. But the truth of my grandmother's story lies beyond that gate, within an airless boxcar. Just an ordinary train, on schedule, gliding along these very tracks past haystacks and forests, the same wooden houses with their fresh-painted shutters.

Drifting between images, real and imagined, I noticed how hot my compartment had grown. I stripped off my jacket and tossed it onto the upper berth. I jiggled the plexiglass window, but it wouldn't budge. A cluster of apartment buildings came into view. Washing slung on lines crisscrossed from balcony to balcony dried in the midday sun. Lying back on my seat, I was lulled by the heat and the clickity-clack of the wheels on the rails for what must have been hours. Time shifted forward and backward until a metallic clanging called me back to the twenty-first century as we slowed to a stop at the Belarus border. The conductor reappeared and thrust his arm through the compartment door: "Documenti!" I reached into my backpack and drew out my passport, along with the sheaf of blank forms that he'd given me earlier. Smiling meekly, I handed over the documents and edged sideways though the broken door into the corridor where passengers had forced open some windows. They poked their heads from the windows to smoke and to watch the bustling activity outside.

Women in babushkas hurried between the gleaming tracks toward our train, their arms laden with baskets of strawberries and blackberries and jars of pink and white cherries. A man chipped paint from the station wall, a patchwork of exposed brick and cracked windows. On a side track overgrown with dandelions sat an abandoned boxcar, covered with graffiti. "Nirvana" was spelled out in two-foot-high Cyrillic letters. The July air was heavy with heat and the smell of gasoline.

A sweat-drenched worker climbed under our engine, popping his head out like a turtle now and then, while other workers looked on or scurried to and from the station. I asked a fellow passenger, "Shto eta?" What's wrong? But he merely shrugged and replied, "Problema." An hour later my passport reappeared. No mention was made of the blank customs forms. The train lurched on into Belarus, its underbelly squeaking and clanking as it picked up speed.

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Arriving in Minsk, I slowly realized that the name, "Maly Trostinets," so unfamiliar to the rest of the world, was virtually unknown in Minsk beyond the city's tiny Jewish community. The cab driver who gave me a lift from the train station shook his head when I asked to be driven there. Neither did Maly Trostinets appear on the map of the area I purchased at a kiosk in Minsk.

A few days after my arrival, I persuaded a guide from the Belorussian State museum of the History of the Great War to show me the way to the site of my grandmother's murder. We drove down the Partisan Highway southeast of Minsk, and turned off at a grassy clearing where a black marble obelisk commemorated "More than 200,000 victims of Nazi crimes—Partisans and soldiers of the Soviet Army and local inhabitants." No mention of Jews.

"They were local inhabitants too," my guide explained.

Not Berta, I thought. Not the multitudes of Eastern European Jews slaughtered with her. As I opened my mouth to protest, the clanking of a bell distracted me. A cow was tethered to a nearby tree alongside a meandering path through the woods.

"The graves were here?" I asked my guide, gazing into the distance where a goatherd urged his flock along the path.

"Nyet. Nyet." The guide shook her head. "This monument is not in the right place." The site of the mass graves was "a filthy place a few kilometers down the road." She scrunched up her nose and, shaking her head vehemently, refused to take me there.

A few days later, a Jewish Belarussian filmmaker named Lev Slobin offered to show me the actual site. When I smoothed out my wrinkled map upon a wobbly kitchen table, Lev's finger stabbed at the mapmaker's blue stamp that recorded the city's population, latitude, and other vital statistics.

"That's where it is," he told me in Russian. "You think the placement of the stamp is a coincidence? No. They don't want people going there." He turned to me, his bushy eyebrows raised. "They hide the graves," he said. "They hide the disgrace."

* * * * *

Several years earlier, Lev had gone to the place beneath the blue stamp and filmed a short documentary on Maly Trostinets, but the state-controlled television stations had refused to air it. The country's retro-Communist president, known to the outside world as "Europe's last dictator," was an outspoken anti-Semite. But, Lev insisted, this was not the only reason his film had been banned.

"The official number of people killed at Maly Trostinets is 206,500," he told me.

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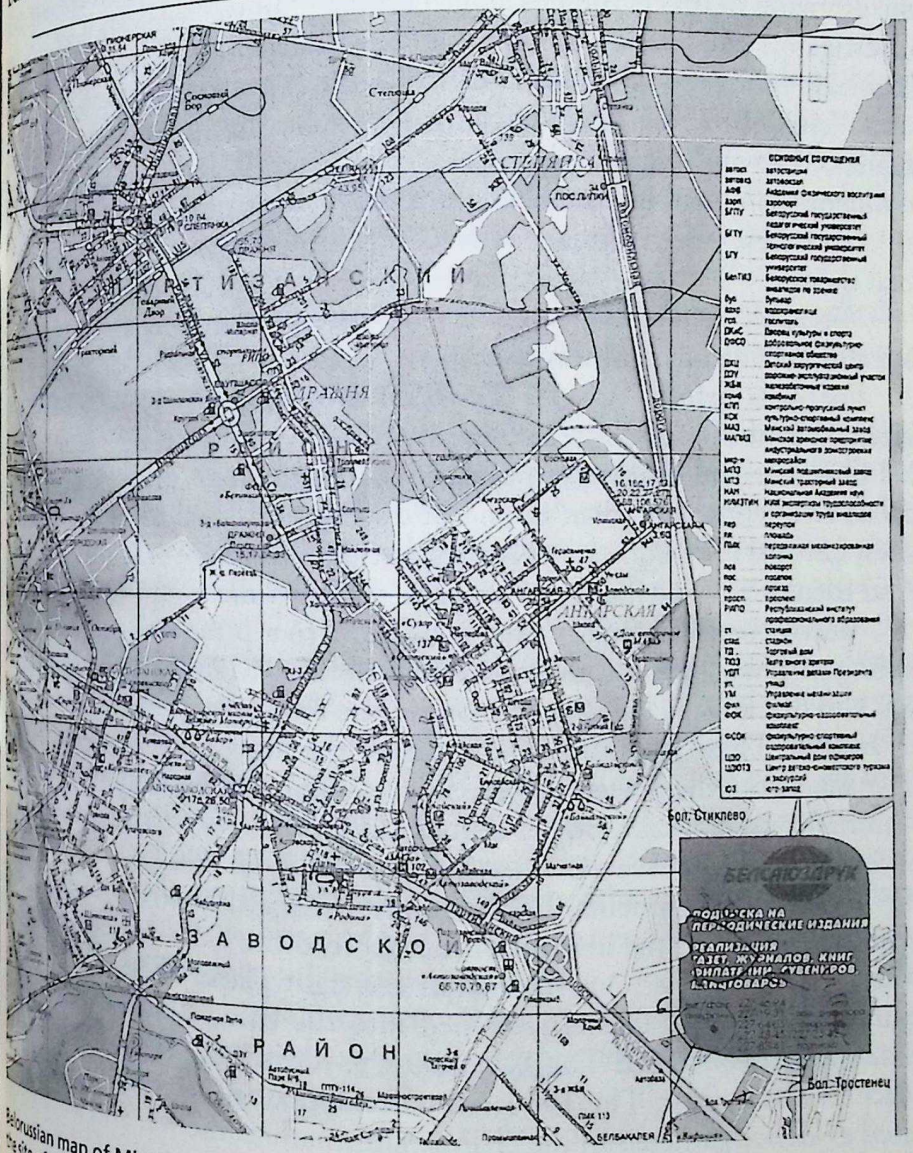
I nodded. I'd seen roughly that same claim earlier in the week, carved into the black marble monument. Though Jews weren't specifically mentioned in the inscription, this number presumably included most inhabitants of the Minsk ghetto. It also supposedly included Soviet soldiers, Partisans, and all the foreign Jews.

But according to documents discovered by a university historian in the State Archives, when these archives were turned over to the new nation of Belarus some years after the Soviet Union collapsed, human remains in the




Belorussian map of Minsk and its environs. The map maker's blue stamp covers Maly Trostinets, the site of a vast Holocaust massacre.

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forest had told a far different story. Lev pulled from a manila envelope the sheaf of photocopied government reports on which he'd based his documentary film. One document was signed by a Soviet investigative panel and dated July 14, 1943, only two weeks after the Nazi Occupation ended. It described the uncovering of thirty-four mass graves concealed with soil and pine branches—some of the graves fifty meters long. After measuring the graves' gruesome contents, the investigators concluded that the remains of 476,000 people were buried in the forest around Maly Trostinets, vastly more victims than could be accounted for by the ghetto dead, the transport records, and the estimates of others the Germans had killed in the forest. In addition, the investigators wrote, about 68,000 had been burned in the incinerator up the highway, and 2,000 more were burned in the camp barns. "These figures add up to 546,000 victims of death camp Trostinets, more than twice the official figures," Lev said. Shaking his index finger, he added, "But the Soviet government prohibited the publication of this information."

"But these were German crimes," I said. "Why would the Soviets conceal them?"

"Because," Lev said, "victims of the Soviet Secret Service of the Thirties are also included in this number."

For years before the war, the forest around Maly Trostinets had been guarded by the Soviet Secret Police, later known as the KGB. While making his film, Lev had interviewed senior citizens of the nearby village, who recalled frequent gunshots in the night during those years. Around the gravesites, Lev had found dozens of spent cartridges from pre-war Soviet weapons. And then there were the documents he'd shown me.

"So you see," Lev said, "the Nazis came to a place well-prepared for the killing of Jews." The Secret Police had been at Maly Trostinets before the war and had killed a lot of people out in the forest where the bodies were easily hidden. These executions were part of the mass elimination of the intelligentsia whom the Soviets feared. The revelation of Nazi crimes would have simultaneously revealed Soviet crimes. So, at the Nuremberg trials the Soviets concealed the massacre. They didn't bring it up.

The 1943 documents, hidden away in closed archives for nearly fifty years, contradicted the inscription carved into the black marble obelisk that was, as my guide had put it, "not in the right place." The documents also contradicted the official story etched into the cultural memory of Belarusians, which concerned The War, not the Jewish Genocide that had taken place in their midst. The 1944 estimates contained in the archived records cited evidence gathered in the chaotic aftermath of the war and based on the science of the time. It occurred to me that the estimates could be way off.

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On the other hand, an investigation conducted immediately after the destruction might be more reliable than any subsequent "official position" in a totalitarian State with a tight grip on all information. Either way, if the forest southwest of Minsk had been a dumping ground for the corpses of political accidents long before the Nazis' arrival, the Soviets had a powerful motive for sealing their files on Maly Trostinets.

Lev nodded. "All during Soviet Power no one spoke of Maly Trostinets."

"But the Soviet era is over," I protested. "Belarus isn't responsible for Soviet crimes. But still, this silence persists. Why?"

"As you'll see," Lev said, "the location of the graves would be a big embarrassment."

When we reached the section of the forest hidden beneath the blue stamp on my map, we turned left at an opening in the woods and followed a convoy of trucks with canvas-covered beds past a gate where a sign shouted: "Stop! No Trespassing!" in foot-high, red Cyrillic letters, and on into the cool dimness of the forest. As the trucks, raising clouds of dust, lumbered along the rutted dirt road, I could hear the faint rumbling of heavy machinery.

I felt a surge of nausea as the odor hit—a thick, pungent stench that would stay in the back of my lungs all day. My hands went up over my ears as the grating and clanking grew louder.

"Close your window," Lev barked, and I wound the handle tight, muting the noise and shutting out some of the stink, just before we emerged from the forest into a vast clearing where we beheld a mountain range—mountains beyond mountains of garbage and trash. Up ahead, the trucks labored up a steep path toward the crest of the nearest trash mountain. Since shortly after the war, the Holocaust killing field has been serving as the Minsk city dump.

Lev and I breathed in the thick airless vapor—there was nothing else to breathe—and gazed in silence as the convoy of trucks wheezed up the steep incline, then tipped the city's rotten cabbage and rusted fenders and broken chairs and dead cats onto the graves of Maly Trostinets. The pronged maw of a steam shovel scooped up clumps of sludge. A bulldozer knocked around mattresses, oil drums, and unidentifiable large objects that called up my daydreams of Berta's dark furniture. Rot and dust and the sulfurous vapor of methane hung in the air. Coils of smoke rising from fires scattered over the mountains added the acrid odor of burning paper and wood to the sting of soot seeping through the car's cracked windows. Somewhere deep beneath those heaps of trash, along with the bones and ashes of those quarter-, possibly half-million, lay my grandmother Berta's remains.

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So this was my story. I had come in search of my own history to a place where there were no historical records, only lies, evasions, and erasures. I'd sought a memory in a land where the campaign to banish memory had been waged continually for nearly six decades. Before retreating from Russia in 1943, the Nazis had destroyed all their records, then dug up their victims' bodies and burned them in order to obliterate the evidence. For the next half-century, the Soviets had carried on that campaign, blotting out even the memory of those erasures. When the Soviet Empire disintegrated, Belarus had been cast adrift. Europe's last dictator now clutched the helm of State with a rusty iron fist, and protected the secrets of two dead empires. My journey to wrest my story from the shadows had led me to this land where nobody remembered. A land even time had forgotten.

I'd set out to conjure my grandmother into my memory, believing that this enterprise would require something unshifting—a place, an image, a solid fact. I'd followed the documents in search of a connection to my past that could neither be invented, denied, nor erased. What I'd found instead was a doctored map, an obliterated history, fraudulent and contradictory official records, a smothered documentary, and finally—at the thudding heart of the story—desolate mountains of trash. To reassert my grandmother's existence would require creating her out of nothing—out of garbage, anonymity, and hideous stench.

What's more, the story was laced with improbable coincidences. A solitary, big-footed trash picker, a father's repudiation of his daughter along with his own history, a grandmother's murder—each element of the story had mushroomed into a vast and menacing version of itself. A story that had begun in silence had ended in silence.

That *was* my story, of course. It just wasn't the story I'd set out to find. I had the evidence too. If records can speak through words and images, they can also speak through silence, deception, and duplicity.

"Does it matter if it's true?" It matters. But we tell the stories we know, the stories we uncover. I never learned much about my grandmother's life, only that it concluded somewhere beneath those mountains of relics, layer upon layer of them, flung away to rot or to burn or to blow in the wind. I caught no more than glimpses of Proteus in his compassionate form. Given a chance to return to the nonfiction conference in Los Angeles and address the young woman's question again, I might tell her the following story that didn't make it into my manuscript.

After my trip to Belarus, I returned to Vienna and set off for Prague, clutching a photocopied section of a map that included my grandfather Jacob's birthplace: "Rattai, Bohemia," now part of the Czech Republic. I'd

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found the town noted on my grandparents' marriage record. Reasoning that the names of some towns may have changed, I'd sought out old maps of nineteenth-century Hapsburg Bohemia. Sitting cross-legged on the floor of the University of Michigan's map room, smoothing out documents whose yellowed corners sometimes crumbled at my touch, I'd finally located Rattai, a small village about 60 kilometers southwest of Prague on the Sazava River. In Prague I caught a train for the Sazava region and stepped off at Rattai station, which consisted of a single deserted wooden bench.

Trudging down a hill and following a dirt path along the winding river, passing rowboats tied to small docks, I met no one. A solitary swan glided past. Farmers must have once lived in this fertile river valley, but there were no signs now of either farms or industry. The town itself looked similarly desolate, but I located what appeared to be its only store, rang a bell, and waited five minutes before the heavyset proprietor emerged from a back room. When asked where I might find the town graveyard, the grocer pointed to a small gated cemetery just up the hill, but in response to my next question, he added that Jews would have been buried in a different town, not here.

I spent the afternoon wandering around the somnolent little village, snapping pictures and trying to envision my ancestors in the days of the Hapsburg Empire. Had they lived in one of the tipsy old wooden houses clustered on a hill overlooking the river? I asked the few people I met if they'd known any Krauses, but they shook their heads. Any Jews? They eyed me curiously. No Jews had lived here since the war. Still, my people had walked here. I had the documents in my purse. At this thought, a shiver went through me. Glancing around to make sure no one was in sight, slightly embarrassed to be witnessing myself, I knelt and kissed the earth. I scooped up a Kleenexful of dirt and tucked it away in my pocket. Here was something I could hold in my hand, a tangible piece of my history. Perhaps I'd stow the dirt in an urn on my mantel.

That evening I returned to Prague and hailed a cab for the airport. The driver was friendly, and by the time we reached the airport, I'd told him the story of how I'd reclaimed my ancestral village. As I rummaged among the dollar bills and Euros in my wallet, the driver pulled a paperback atlas out of the glove box and studied it. His lips curved into the hint of a smile as he handed over my suitcase and accepted the fare.

"There are many Rattais," he informed me in a kindly voice. "There are five Rattais in the Czech Republic—three in Bohemia and two more in Moravia. There's another one in Poland too."

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On the airplane from Prague, I recounted the day's events to my elderly neighbor, a tiny Austrian woman with sparkling blue eyes—you know, that special confessional bond you share with someone you'll never meet again. I pulled out the Kleenex-wrapped packet of soil that was still in my pocket, delivered the cabbie's epilogue, and told the Austrian woman how foolish I felt.

"It doesn't matter if it's true," she said. Honest to God, those were her words. I jotted them down. After a silence, she tilted her head to one side. I thought she looked like Yoda. "Our lives are like the Danube," she told me. "Always flowing."

* * * * *

I had followed the frail private documents, dug through the dusty public records—and if they hadn't banished the shadows obscuring my father's, my grandmother's, and ultimately my own story, they'd at least yielded flashes of insight and glimmers of substance, of corporeality. But now as I seek to convey the truth behind my family history, my zeal for unambiguous answers has cooled, replaced by a steadier faith in meandering narrative. After all my dark nights of the soul, false starts, bewildering journeys, my final task is like any other writer's: to drag the chaos of life out of the shadows and wrestle it into a story.

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# REVIEWS

Marian Mesrobian MacCurdy. *The Mind's Eye: Image and Memory in Writing about Trauma.* Amherst: U of Massachusetts P, 2007. 240 pp. ISBN 1-558-49558-4, $24.95.

Interdisciplinary scholarship on trauma has accelerated since the events of September 11, 2001. A field of inquiry that in the 1990s appeared to integrate the theoretical work of psychoanalysis and deconstruction and to reinvigorate the social credibility of identity politics (Kilby 217–19), trauma studies has moved even farther away from medicine and psychiatry during the past half decade. Since 2001, trauma is thought to be our shared condition; consequently, in addition to courses that address the traumatic effects of specific historical occurrences, professors across disciplines have designed courses that examine the characteristics of our collective traumatized state. They have also written books and articles on trauma, and formed professional organizations that host conferences and produce documents outlining best practices. Some of this work retains medical or psychiatric grounding; however, some does not. For example, pedagogical scholarship on writing and trauma, loosely connected to expressivist composition pedagogy from the 1960s, veers so far away from clinical understanding of trauma that pivotal studies correlating writing and healing from trauma actively exclude participants diagnosed with post-traumatic stress syndrome (PTSD), or limit discussion of results to data derived from participants without a PTSD diagnosis. Consequently, these studies make claims about the power of writing to heal trauma that employ an overly general, pedestrian notion of trauma as a wide variety of difficult emotional experiences, a large number of which everyone goes through without developing trauma symptoms, derived from work with a clinically non-traumatized population of participants.

Marian Mesrobian MacCurdy's *The Mind's Eye: Image and Memory in Writing about Trauma* fits into this category of scholarship. In her 2001 review of *Writing and Healing: Toward an Informed Practice,* a collection of essays that MacCurdy edited with Charles M. Anderson, Laura R. Micciche notes that the editors "conceive writing as an instrument of healing, one that can be taught by university writing teachers." Micciche, who has published a number of articles on the rhetoric of emotion, appreciates Anderson and MacCurdy's effort to "engage in a double move to launch a long overdue study of pathos in composition studies and to (re)insert the concept of agency into discussions

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about student writing." According to Micciche, the editors argue for an informed practice of writing pedagogy to accomplish these goals that takes into account students' decisions to write essays about trauma whether they are assigned such topics or not. Since students do write about upsetting events in their lives, Anderson and MacCurdy insist that writing teachers need to develop skills for responding to the trauma appearing in students' work.[1] Micciche agrees, concluding that Anderson and MacCurdy's collection "makes a strong case for reexamining some of the theoretical positions that fail to consider the affective dimensions of learning and teaching," and encouraging "educators who wish to explore the emotional contexts that shape the work we do in our classrooms and in our professional lives" to read their book.

MacCurdy's newest book, *The Mind's Eye: Image and Memory in Writing about Trauma,* continues exploring the concerns she and Anderson raise in *Writing and Healing.* However, this text spends more time critiquing "relations between personal writing and the academy" and offering pedagogical advice, two of the weaknesses Micciche identifies in *Writing and Healing.* MacCurdy does so, though, by relying heavily on the work of Jeffrey Berman, whose essay with Jonathan Schiff in *Writing and Healing,* Micciche points out, is "among the most troubling in the volume," because it "raises some serious questions about the ethics of making student disclosure the primary content," and it "lack[s] . . . sustained discussion about the teacher's role in such a classroom." MacCurdy turns to Berman for much of the pedagogical justification in *The Mind's Eye*; consequently, her additions—especially her interpretations of students' healing through writing for her class—take on the challenge Micciche poses not by reducing, as MacCurdy might intend, but by increasing ethical concerns about the teacher's role.

I return to Micciche's review of *Writing and Healing* for two reasons. One, it offers an insightful point of departure for reviewing *The Mind's Eye,* which takes up the same topic as the earlier collection and makes a similar argument. Two, Micciche's review highlights an ethical unsteadiness in the essays comprising one section of *Writing and Healing* that becomes a pronounced feature of *The Mind's Eye.* Ethical issues arise specifically in relation to MacCurdy's teacherly self-presentation. In an approach similar to Berman and Schiff's in their essay for *Writing and Healing,* MacCurdy claims pedagogical authority to mediate students' healing, and to testify publicly for them by writing about their writing about trauma. "Teachers are not therapists" (6), MacCurdy emphasizes throughout *The Mind's Eye*; however, teachers can witness students' trauma and facilitate recovery and transformation if they make the right pedagogical choices. The bulk of *The Mind's Eye* aims to discuss her choices and their effects in individual students' cases (6).

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Although MacCurdy acknowledges that teachers are not therapists, she also explains that teachers "are engaged in a therapeutic enterprise when we respond to [students'] texts" (95). In addition, she claims significant therapeutic results from her method of teaching students to write through their traumas. Adele survived," MacCurdy reports at the end of Chapter Two, she "climbed up through the dark water to reach the sun," and "Lauren discovered her own feelings and in the process created a more honest relationship with herself and her family; Melissa's re-visioning of her experience enabled her to fall asleep at night; Connor discovered that his anger and shame made his past his present" (127). About these results an assessment-minded teacher might ask, "Does students' writing also improve, and in what ways?" MacCurdy's reply to this sort of question, "Healing is an ambient effect of good writing" (14), lacks the precision and specificity to evaluate students' progress in other than highly subjective ways. Among the other responses that writing teachers might have to such classroom success stories are: "Wow! How did she do that? I wish I could claim the same results"; "I must be an ineffective teacher because students don't leave my courses transformed in these ways"; or "She must be kidding; students can't possibly go through these sorts of changes in a thirteen week writing course." In relation to the latter response—the response that I have to MacCurdy's claims about students' healing—I add the following two questions. Would *students* describe the same changes/recovery/transformation as their teacher does, and if so, would they attribute them solely to their work in a writing course? Second, why does the teacher need to tell this story? *The Mind's Eye* does not address these two questions.

I sympathize with MacCurdy. I also teach undergraduate writing courses, and students in my courses often choose to write about difficult subjects. I share Micciche's investment, therefore, in developing pedagogically effective ways to respond to the emotion that emerges in students' writing. Despite MacCurdy's intention to provide useful tools for an audience of writing teachers and the breadth of her cited research, though, *The Mind's Eye* remains too attached to MacCurdy's courses, to students in her courses, to their work, and to her role in relation to them, for the book to achieve this goal. One teacher's classroom narrative only very rarely, perhaps, represents another's. I recommend reading this book, but not precisely for the reason Micciche urges teachers to read Anderson and MacCurdy's edited collection, and despite the fact that it presents a tired, and to this reviewer, incredible construction of the teacher who facilitates the healing of students' wounds.[2] I recommend reading this book, studying it really, for the ways in which MacCurdy detours interrogating her (emotional) need to tell students' stories as if they are her own. By doing this, she performs the ethically questionable act of

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authorizing herself to speak publicly for those not empowered or positioned to speak for themselves.

Because she speaks (objectively, non-emotionally) about what she considers the traumatic content of students' writing in *The Mind's Eye*, such authorization becomes even more troublesome. This type of authorization, which has become a conventional feature of teacher narratives, in particular those that, like MacCurdy's, represent the teacher as the vehicle for student healing or transformation—and the trouble it brings predate *The Mind's Eye* and emerge from more general troubles within pedagogical scholarship about writing and trauma. Trouble arises, on the one hand, from the widespread assumption, articulated in Lisa Tyler's "Narratives of Pain: Trauma and the Healing Power of Writing," that the writing classroom is "the only place" where students can do particular sorts of work (22). This "only place" argument leads to a construction of the writing classroom as the location for any learning opportunity not offered elsewhere in the university. The writing classroom might be the only place where a student is one of twenty instead of one of fifty or one of three hundred, the only place where a student thinks about sexual diversity, the only place where a student discusses race and social class, the only place where a student reads essays about interpersonal violence, the only place where a student tells a personal story, the only place where a student feels safe enough to disclose an upsetting event. The writing classroom might also be the only place where a student has the opportunity to learn and to practice writing mechanics, rhetorical styles, citation formats, research strategies, or performative voices.

If the writing classroom is the only place, then, students should be encouraged to write about their traumas, Tyler explains. After all, she adds, "writing about trauma does not cause further trauma," and "none of the studies indicated that students who wrote about traumatic events sustained lasting damage" (16). James Pennebaker's studies, frequently cited in pedagogical scholarship on writing and trauma, including *The Mind's Eye* and Tyler's essay, support these claims. In "Telling Stories: The Health Benefits of Narrative," Pennebaker concludes that writing about trauma produces eloquence in otherwise unremarkable writers, and "salutary effect[s] on physical health" (5). After very little writing (fifteen minutes a day for four days, in one study), he claims that participants who wrote about trauma visited the doctor less often than controls during the year of the study, had more robust immune responses, took less medication, experienced less pain, suffered less from asthma and arthritis, and received higher grades (5–6).

On the other hand, remarkable inconsistencies in the working definitions of trauma compound the trouble in this field. For Pennebaker and Ty-

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trauma and "upsetting events" are synonymous. Pennebaker also interchanges trauma and "significant emotional experiences," "emotional upheavals," "deepest thoughts and feelings," and "personal tragedies." In "Cognitive-Behavioral Models of Emotional Writing: A Validation Study," Adam J. Costella and Mark R. Dadds equate trauma with "upsetting life events." In the "Introduction" to *Trauma and the Teaching of Writing,* Shane Borrowman explains that the definition of trauma "is not fixed, not codified," but he offers a "baseline definition" that he claims constitutes "the general understanding of trauma held by teachers" (4, 5): "some terrible experience . . . [that] no one can reach adulthood without" (qtd. in MacCurdy 5). These understandings of the word trauma are not only similar to each other but also significantly diverge from the clinical definition.[3] Although in the section of "Chapter One" titled "What is Trauma?" (16–19), MacCurdy refers to the *Diagnostic and Statistical Manual of Mental Disorders (DSM),* therapeutic professionals' standard clinical manual for diagnosing psychiatric conditions, she uses the word trauma throughout *The Mind's Eye* to describe a broad range of "painful subjects" (47), including fights with parents, automobile accidents, poverty, sickness, grief after the loss of a significant person, witnessing violence, detainment and torture, war, childhood sexual abuse, and rape. As justification for clumping such a range of experiences together, she notes that the *DSM-III* "has taught us that people do not all respond in the same way to trauma" (17), which in this context means any "event that . . . send[s] one['s] soul into torment" (17). She does not, however, discuss the lessons learned about trauma since the *DSM-III*; the *DSM-IV,* the current therapeutic manual, published in 1994, distinguishes between traumatic events and traumatic effects.[4] In other words, all survivors of European concentration camps during World War II lived through a traumatic event, but not all experience ongoing psychological or physical effects as a result. The *DSM-IV* does not state that any event can produce traumatic effects, as MacCurdy's gloss of the *DSM-III* definition suggests. Nor does the *DSM-IV* distinction support the notion, for instance, that all baby boomers suffer trauma from the United States' involvement in Vietnam. These sorts of assumptions, operative throughout *The Mind's Eye,* promote not only trivialization of PTSD, but also preemptive mischaracterization of other emotional effects. Both traumatic and otherwise profoundly emotional experiences can torment one's soul; however, according to the *DSM-IV,* trauma survivors exhibit distinct symptoms, including psychic numbing, emotional anesthesia, hypersensitivity, difficulties sleeping, suicidality, and substance abuse.

In addition, trauma presents as "unwanted re-experiencing of the trauma," according to the *DSM-IV,* a symptom that undermines MacCurdy's

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basic premise: that students will voluntarily write about trauma, that "trauma is all too often an intimate part of their lives, and all they need is the real perceived opportunity to express it" (47). This symptom also raises questions about Pennebaker's claim that participants in his studies wrote eloquently about their trauma. In *Unclaimed Experience: Trauma, Narrative and History*, for instance, Cathy Caruth explains that traumatic events are non-narratable; trauma survives as a trace or gap in the story. Pennebaker as well as Guastello and Dadds, while not directly challenging research like Caruth's, point out that the positive benefits of writing can only be validated among psychologically healthy participants—that is, those who do not suffer traumatic effects. MacCurdy refers to Caruth's *Trauma: Explorations in Memory* to explain the "central problem of . . . healing narratives in general": discerning truth from the presentation of traumatized, "'impossible history'" (197). However, MacCurdy also insists that writing cures whether a student lives with PTSD or not because the emotional responses of students without PTSD "still interfered with learning" (46), though not in the same way—a reality that repeatedly falls out of *The Mind's Eye*.

It is always important to know what we are, and what we are not, talking about. In this case, we are not talking about trauma. *The Mind's Eye*, consequently, should not be read as a book about writing and trauma, but as a book about a teacher's encounter with students writing personal, emotional stories.[6] Ultimately, *The Mind's Eye* is a teacher narrative that, unfortunately, lacks what makes a teacher narrative memorable: serious reflective evaluation of classroom events and their out-of-school reverberations. Among what is missing, finally, is the teacher's emotional experience of this encounter.[7] According to Pennebaker, writing a coherent story about an upsetting event leads to efficient forgetting (9). As students "re-create themselves and their worlds" (53), the marker of healing for MacCurdy, by forgetting the stories they write, will they also forget their teacher? Is this the concern compelling MacCurdy to write *The Mind's Eye*? If it is, rather than the story of the teacher who facilitates students writing through their trauma, then, *The Mind's Eye* might be read as the chronicle of a teacher watching students on the verge of forgetting her—although the book lacks consideration of any affect that might attach to such an experience. As Micciche concludes about *Writing and Healing, The Mind's Eye* "make(s) a strong case for reexamining . . . the affective dimensions of . . . teaching . . . [and] the emotional contexts that shape the work we do . . . in our professional lives." This is not, however, because MacCurdy grapples with these issues, but precisely because she so strides and does not.

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## NOTES

AUTHOR'S NOTE: This review was a difficult one for me to write. Without the benefit of conversations with Terry Hanson and Megan Macomber, who both read drafts of this work, I would have struggled even more than I did. I am grateful to them for taking the time to listen and to offer me support and advice on the writing of this review.

1. I have been teaching undergraduate writing courses for seven years, and I have not had this exact experience. Some students in my classes might decide to write about difficult subjects that trigger emotions, but I have not had a student elect to write about his or her trauma instead of fulfilling the assignment, or as a result of an extremely loose interpretation of the assignment. When I was in college, I did not make the choice that many undergraduates seem to make, either; I would write about anything but a personal, emotional event in my writing for school. The lore about students' decisions to write their traumas is plentiful, though. Hallway conversations between writing teachers also suggest that students frequently choose topics that contain upsetting personal content. Therefore, I do not challenge teachers' reports that students sometimes write about personal events whether they are asked to do so or not, and I support work on developing skills for teachers to respond appropriately. However, I am quizzical about what seems to occur in MacCurdy's classes. In the "Epilogue" to *The Mind's Eye,* she reports that an entire class of students voluntarily wrote essays about their traumas (205), an occurrence that seems more likely to reflect their assignment than the independent agency of each student.

2. I appreciate MacCurdy's attempt to take on the topic of writing about trauma; it is an important topic. However, I am disappointed by her claim to heal students in the context of her writing courses. I can't even begin to evaluate the motivation or truth value of this claim.

3. Terry Hanson, a former physician assistant and social worker, and also a trauma survivor living with PTSD, explained the significance of this misunderstanding to me from the perspective of a trauma survivor.

4. The *DSM-III,* published in 1980, updated as the *DSM-IIIR* in 1987, replaced by the *DSM-IV* in 1994, followed by a text revision in 2000, is in the process of another revision. The anticipated publication date of the *DSM-V* is 2012. At present, professionals can participate in the revision process by contributing to the *DSM-V* Prelude Project (http://www.dsm5.org). Each of these *DSM* versions contains definitions of trauma and PTSD that reflect theory and practice at the time of publication. David P. Niles's "War Trauma and Post-Traumatic Stress Disorder" and Daniel F. Becker et al's "Trauma and Adolescence 1: The Nature and Scope of Trauma" are among the studies that discuss the significance of *DSM* revisions in relation to work with trauma survivors. Although MacCurdy may have referred to the *DSM-III* rather than the *DSM-IV* because it was the first manual to include posttraumatic stress disorder, she does not offer this explanation in *The Mind's Eye.* The *DSM-III* definition, retained by some researchers on trauma, including Bessel van der Kolk et al in *Traumatic Stress,* published in 1996, presents trauma as an experience outside the range of usual human experience (Becker). This definition is not applicable to the experiences of MacCurdy's students; although some are more horrific than others, they are all relatively usual experiences. In fact,

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MacCurdy makes just this point in her essay for *Writing and Healing* when she explains that traumatic experiences are those experiences "'no one can reach adulthood without'" (Borrowman 5).

5. In a note to "Telling Stories: The Health Benefits of Narrative," Pennebaker explains that participants living with PTSD "seemed to get worse compared to controls" when asked to write about their traumas (16). He also admits that a PTSD diagnosis "may be associated with the inability to cognitively organize traumatic experiences" (16).

6. MacCurdy's use of the word trauma, as seen even in the title, is misleading because writing about trauma is not the focus of *The Mind's Eye*. But even if they are not traumatic, the painful events and the emotions that students write about in their undergraduate writing courses deserve pedagogical consideration and substantive discussion within the field of composition studies, as does the affective engagement between teachers and students in writing classrooms. *The Mind's Eye* covers a lot of ground—MacCurdy glosses research from biology to literary criticism—however, it focuses neither on the writing of trauma, nor on the affective dynamics of writing classrooms.

7. I point out this absence to underline a theoretical—and historical—difficulty with MacCurdy's position. The teacher in *The Mind's Eye* appears as a dispassionate observer while her students share their most personal emotional lives, some claiming never before to have disclosed the events they reveal in her writing courses. This opposition (rational/emotional) informs nineteenth and early twentieth century discourses about "the other" during the latter half of the twentieth century, ethnography, for instance, took on the task of critiquing its production of binarisms such as this one in an effort to reposition the anthropologist in relation to his/her subject of study. The result is a form of relational thinking, an engagement based on recognition that both parties are rational and emotional and that the (rational/emotional) actions of either party affect (the rational/emotional experience of) the other. Within the context of trauma work, this type of engagement can produce vicarious symptoms—transferred trauma from witnessing another's terror. Laurie Anne Pearlman and Karen W. Saakvitne study vicarious effects produced in the context of therapy in *Trauma and the Therapist: Countertransference and Vicarious Traumatization in Psychotherapy with Incest Survivors*. In addition, they discuss the essential role of peer supervision for trauma therapists. MacCurdy, who claims to recognize the need for healing in her students, does not discuss any vicarious effects from teaching healing through writing. Nor does she postulate the necessity of counseling for professors who help students write through painful events. Teachers are not therapists; however, the lessons from *Trauma and the Therapist* can be useful to teachers who do the sort of work that MacCurdy describes in *The Mind's Eye*: in particular, teachers should recognize the relational nature, and potential effects, of their engagements with students. Emotional encounters inaugurate rhetorical situations and dynamic relations, as Micciche explains in her review of *Writing and Healing*. The ethical issues that arise in relation to MacCurdy's teacherly self-presentation grow out of her one-sided portrayal of affect in the writing classroom. It is unclear to me, however, whether MacCurdy engages with students absent this sort of dynamism, or elects not to discuss this dynamism in the book. I don't mean to suggest that MacCurdy should have written a self-help book. I mean to emphasize that disconnecting the affective dimension of learning from the affective dimension of teaching results in an unbalanced, ethically troublesome narrative.

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*Carra Leah Hood*

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Dana Anderson. *Identity's Strategy: Rhetorical Selves in Conversion.* Columbia: U of South Carolina P, 2007. 209 pp. ISBN 978-1-57003-706-1, $39.95.

Anderson's central purpose is to revitalize the concept of identity as a rhetorical tool for the assessment of personal narration. This book works to move past postmodernist dismissals of identity as "essentialist" or otherwise theoretically naive, and instead underscores the self-making and audience-directing strategies evidenced by personal narratives in general and conversion narratives in particular. In Chapter One, Anderson grants that terms such as "identity" and "the self"—signifiers that purport to reference actual persons—have occasioned a rich and well-merited interrogation within academic discourse. in this chapter as elsewhere in the book, his treatment of theoretical challenges to identity concepts is never glib or dismissive. He demonstrates, almost always in accessible prose, a respectful and highly respectable familiarity with a vast body of theoretical skepticism that has taken aim at facile universals about subjectivity. This conscientious attentiveness to potentially resistant readers greatly enhances Anderson's alternative claims about identity.

This book seeks a way to both relinquish essentialism and yet advance the investigation of identity as a persuasive instrument. Accordingly, Anderson suggests that focusing rhetorically on autobiographical narration entails examining what identity *does* rather than what it *is* in an ontological sense. He contends that theoretical interrogations of identity and selfhood do not undermine the felt reality these concepts enjoy within everyday parlance. Outside academic discourse, Anderson reminds readers, the commonsense quality of "identity" and "selfhood" has accrued to these terms the cultural status of doxa, which is to say, of "ideas we think *with* rather than think about" (8). This doxical feature of selfhood is in fact integral to the directives embedded within personal narratives, he maintains, since effective rhetoric founds itself upon shared values whose credibility is presumed beyond contention. "Selfhood" and "identity" as givens are crucial to conversion narratives, whose plots hinge upon fundamental—and implicitly exemplary—personal transformations. Thus, while debates confined to adjudicating what selfhood is or is not might be philosophically compelling, they also pose an impasse when the goal is to better understand how self-writing in general—and conversion narratives in particular—operate within culture as *arguments.*

Anderson's second and third chapters perform several deeply related functions. The author anchors his own insights about identity rhetoric within Kenneth Burke's published body of writing, and also in implications between the lines which did not come to fruition during the theorist's lifetime. Anderson posits that Burke's "complex appraisal of identity and symbolic action is largely uncharted territory" (21). These chapters propose "a Burkean way of looking

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identity," establishing that Burke's ideas on constitutions laid the groundwork for a comprehensive theory of identity-construction at the personal level (21). Within a constitution, according to Burke's framework, several purposes may be discerned. Among these purposes are the impulses to address a specific scene or context, to give shape to a current state of affairs, to specify future developments, to describe principles of conduct that unify the constitution's subscribers, to outline ultimate value terms, and to designate postures rejected or excluded by subscribers as a feature of their collective self-definition. Discrete persons, too, "constitute" themselves in a manner analogous to the motives Burke outlines for collectivities. Shaping an autobiographical self means *also* addressing a specific scene or context, describing current states of experience, specifying desired future developments (for narrators themselves and their audiences), designating principles of conduct (whose occasional conflict requires constitutional re-drafting and boundary adjustments), and proscribing or rejecting certain options or behaviors as a feature of self-definition. In short, Burke establishes selfhood as a matter of framing and naming, rather than as an ontological condition of personhood: individuals, like nations, are proposed or "constituted" and given substance or "substantiated" not by some innate feature of subjectivity but precisely by their self-defining declarations. These chapters offer a guided tour through Burke's ideas on identification and identity—an introduction for readers who are not familiar with Burke and a review for those who are—but the painstaking source-crediting offered here also serves Anderson's ethos, establishing a pattern of scrupulous attribution and advancing the Burkean vocabulary to which Anderson's analysis returns in all subsequent chapters.

Each of chapters four through seven deals with a separate conversion narrative, and serves to highlight particularly relevant aspects of the Burkean framework Anderson elucidates in chapters Two and Three. Chapter Four, "Religious Radicalism Becomes Her," deals with Dorothy Day's *The Long Loneliness* (1952). Here Anderson establishes a contemporaneous context or "scene" addressed by Day's self-constitution, one wherein Catholicism had become increasingly detached from the struggles faced by its working-class membership. Hence, Day's efforts at self-unification—which entail a quest to reconcile her fervent Catholicism with an equally intense commitment to worker-oriented social activism—represent not just one writer's struggle for personal harmony in the face of personal conflict. Posing her individual quest to bring conflicting self-constituting principles into harmony, Day implicitly urges equivalent harmonizing efforts for her readers; to use Burke's language, her self-constitution "substantiates an ought." Describing her post-conversion self as she is, Day proposes how others might become.

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Chapter Five, "Ethos, Identity, Lies," evaluates identity rhetoric in David Brock's *Blinded by the Right* (2002). Brock's book, like Day's, enables Anderson to explore the ways that autobiographical narration documents a rhetor's struggle to reconcile sometimes conflicting self-constituting principles. Anderson deems Brock's work particularly instructive, however, regarding the value of distinguishing among the concepts of identity, character, and ethos. To summarize (and inevitably to abridge) Anderson's taxonomy: "identity" refers to who one is, which is to say how a rhetor constitutes herself in language; "character" defines how aspects of the self are manifested in actions; "ethos" connotes how and why our impressions of a rhetor's character matter in our evaluations of his arguments. "[T]he ways in which character and identity reveal each other are many," Anderson argues (94). That is, the behavior one records shapes perceptions of who one is, and declarations about who one is inevitably color the perceptions of the behavior one engages in. Too often, however, Anderson finds that the two become collapsed into a "muddled synonymy" (94). This chapter uses Brock's conversion—from right-wing attack journalist to liberal media watchdog—to dramatize the analytical value of understanding these rhetorical concepts separately.

In Anderson's reading, Brock proposes to enhance his ethos by anchoring his past right-wing partisanship—behavior he later repudiates—to a parallel failure of earlier self-definition. Rhetorically, this involves linking pre-conversion *character* to pre-conversion *identity*. Recognizing that to convince readers to trust his conversion entails capitalizing on the interpenetration of identity and character, Brock "depicts the flawed character whose convincing reversal he hopes to accomplish as an extension of deeper flaws in identity" (101). Thus, the "profound personal transformation" that conversion makes plausible functions to extend credence to Brock's radically transformed post-conversion behavior.

In Chapter Six, "Identity Beyond Agency," Anderson addresses the selfhood-constituting strategies evidenced by Deirdre McCloskey's *Crossing*, this text's author explores her earlier social incarnation as Donald McCloskey along with events leading up to and following her sex change operation. Counterpoising the gender experience McCloskey elucidates with Judith Butler's theories on the performative qualities of gender, Anderson identifies in McCloskey's memoir the implicit claim that identity may govern volition. In other words, he finds in McCloskey the claim that gender is profoundly experienced and not simply performed. Anderson is generally an illuminating and incisive reader, but this formulation might occasion lingering resistance. Arguably, McCloskey's implicit theoretical dispute with Butler is overplayed somewhat in this chapter. For example, as Donald, McCloskey does indeed

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reform, in Butler's sense, the gender assigned by binaristic options modeled on biological sexuality; moreover, the fact that Donald's *or* Deirdre's identity quest yields *only two outlets*—man or woman—seems to affirm more than challenge Butler's claim that associations with biological sexuality channel and thus confine the cultural expression of gender. To be fair, Anderson later hedges his opening inferences about McCloskey's relationship to Butler, concluding that for McCloskey, gender is "both made and not made" (qtd. in Anderson 119). But resting in this paradox feels like a retreat from the focused pursuit of identity's implications for gender performance that the chapter's opening implicitly promises.

In general, this chapter does not read McCloskey's memoir "against the grain" with the intensity Anderson manages regarding the other conversion narratives in his book. One key example occurs with McCloskey's self-proclaimed gender "epiphany" while driving. This moment of conversion—when the presumably objective truth of her gender identity lands full force upon the author—teases the reader with implications that pass unobserved by Anderson. Realizing all at once that "*I can be a woman,*" McCloskey recalls having wept in relief "as the car drove itself" (qtd. in Anderson and emphasis in original, 129). Cars don't drive themselves, and obviously McCloskey does not launch such a statement by way of persuading her reader otherwise, but the presence of the phrase—particularly within an assessment of identity and agency—captures a critical reader's eye. In another context, it might be shrugged off as simply poetic; within the pivotal moment of a text ostensibly at pains to disassociate gender identity from volition, however—as Anderson claims—McCloskey's avenue of poesy seems telling, and the inaccuracy it conjures signals at least the possibility that McCloskey might disown other, perhaps more fundamental, steering behaviors.

Chapter Seven, "Black Elk Speaks and Is Spoken," analyzes John G. Neihardt's *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux* (1932) in order to emphasize that, just as identity discourse addresses a Burkean "scene" or historical context, the reverse is also true. Adjustments in historical context involve concomitant adjustments in the identity with which a speaker or narrator becomes imbued. Whereas the initial reception of Black Elk's story, as told to Neihardt, emphasized the writer's transparency and the tragic quality of the Lakota elder's narrative position, readings informed by later developments in the back-story surrounding this narrator-reader relationship became more critically attentive to Neihardt and his own purposes. Still later evaluations of this narrative in turn brought to the critical forefront the previously overlooked ways in which Black Elk's discernible impulse to maintain Lakota tradition—anything but resigned or tragic, as

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had once been assumed—actually trumps the story that Neihardt had shaped. This chapter underscores the collaborative aspects of identity rhetoric. Self-shaping is strategized not only by individual speakers but also among interested translators and readers—as well as across historical and cultural shifts—as the purposes embedded within autobiographical narratives are negotiated and renegotiated.

In Anderson's concluding chapter, "Identity and the Rhetorical Self," the author returns with emphasis and recalled examples to the doxical features of identity, and hence to identity's power as rhetorical currency. Anderson's book generally walks an admirable tightrope between theoretical sophistication and communicative clarity, and this final chapter's prose particularly sparkles. That a concept such as identity might be considered banal, he summarizes, does not presuppose that the concept is inconsequential. Offering a construction metaphor as scaffolding for the argument he closes here, Anderson posits that "rhetors construct persuasive discourse out of what they find available, and what they labor to build with these available means must stand upon something" (162–63). When we are faced with what Anderson acknowledges are "compelling" theoretical challenges to identity, we might be dissuaded from investigating the important ways that self-writing operates. Sustaining the construction metaphor, he insists that "there may be times when we feel that identity is beneath us. But as the doxically attuned rhetorician reminds, so are foundations" (163). Identity, Anderson reiterates, need not be defended as an "essence," as "something that one has" (165). When viewed through a rhetorical lens, identity narratives can be understood more productively—just as Burke understood constitutions—as a "rejoinder" to contemporaneous situations, as an effort to "encompass" and "address"—indeed, to "transform"—these situations. This book will be profoundly useful to readers of autobiography or other forms of life writing who aim to better assess and understand how audiences are construed and arguments are advanced within narratives that seem to offer personal disclosure alone.

*Suzanne Diamond*

Rosalia Baena, ed. *Transculturing Auto/Biography: Forms of Life Writing*. London: Routledge/Taylor and Francis, 2007. 129 pp. ISBN 0-4154-0043-5. $150.

Rosalia Baena's collection of essays on life writing draws attention to the crucial significance of form in life writing, and in particular, the engagement with and revision of generic traditions and paradigms that come with their own literary and ideological expectations. These expectations are considered

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most vital when evaluating and interpreting transcultural identities, so many of the essays focus on multicultural texts and ethnic and immigrant self-representations that aim to demonstrate the various strengths of a diversity of life writing forms. Following on Janice Kulyk Keefer's 1993 definition, Baena explains that this key term, "transcultural," is preferable to the term "multicultural" because it allows for a more dynamic engagement of ethnicity and social formation that stimulates narratives that can exist in cultural and linguistic contact zones, or "in between" them. As a starting point, this is a very good one.

Baena's short introductory essay takes the same title as the book: "Transculturing Auto/biography: Forms of Life Writing." In it, Baena claims that her collection is a response to Susanna Egan's provocative 1999 "critical challenge"; namely, "How do autobiographers co-opt and adapt the genres that express this fraught moment of in-between?" For Baena and her authors, the "in-between" is various and unfixed. It reaches from life writing forms in film (Dorothea Fischer-Hornung's essay on Maya Deren's early films) to "paradigms of Canadian literary biography" (Ana Beatriz Delgado's essay applies Northrop Frye's idea of myth to Charlotte Gray's *Sisters in the Wilderness*) and travel writing; and from the politics of food in Italian American women's life writing (Alison D. Goeller's essay links reproduction, narration, and recipe in a series of texts) to representations of the autobiographical in Marjane Satrapi's popular graphic text, *Persepolis*—an essay by Rocio G. Davis. Eight essays in all traverse a variety of life writing genres and a host of separate and/or intersecting communities and cultures, opening up a fruitful transcultural zone in various forms of modern life writing.

Although some of the essays focus on one author, artist, or autobiographer, the strongest essays propose theories and methods that help us read life writing forms broadly, and are comparative or interdisciplinary in methodology. William Boelhower's essay, for example, generalizes meaning about a particular life writing form—immigrant autobiography. It theorizes different immigrants and ethnic stances across the backdrop of the "immigrant autobiographical wager" as the starting point for ethnic semiosis, and, in its way, provides a lens for critique in this field, a field in which literary heroes participate in what Boelhower calls "the gift economy." Gita Rajan's essay is comparative and interdisciplinary as it studies the self-portraiture of three South Asian artists—Siona Benjamin, Annu Palakunnathu Matthew, and Ambreen Butt—within Jeanne Perreault's 1995 feminist framework of autography. To Perreault, Rajan adds Kristeva and others, focusing on race politics and civil theories within an Asian American tradition, but here the canvas is seen as a metaphor for forms of life writing.

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Not all of the contributions are this provocative, but all do illuminate one aspect of the burden or the joy of a transcultural identity inscribed in a life writing text—a "real" one or a metaphoric one. Accomplished Canadianist Danielle Schaub, for example, takes Fredelle Bruser Maynard's work to another autobiographical level by reading Maynard's two short story cycles in dynamic unison, quoting generously from Helen Buss's pioneering feminist study, *Mapping Our Selves* (1993).

What becomes abundantly clear is the remarkable contribution feminist theorists have made to the field of transcultural and multicultural (Baena's less favored word) life writing studies, and the huge range of topics and genres that can be invoked under the single cover of life writing studies. No longer in its formative years, Life Writing studies, it seems, is in its adolescence and is soon to break out into its adulthood. Originally a special issue of *Prose Studies* (27.3, Dec. 2005), Baena's collection relies on the stable formative theories of life writing from the 1980s and 1990s, but many authors also foreshadow theoretical innovations to come. Canadian life writing and Canadian theorists seem to be privileged in the collection, but this appears to be an accidental feature. If there is a weakness in the collection, it is part and parcel of this kind of project—the difficulty the editor has in translating a special issue of a journal into book form, and essays into chapters. In spite of cogent introductory claims, unity of purpose does not run through each chapter. On one occasion, it is only the readers of *Prose Studies* who are addressed (ix), and whose reader expectations are anticipated: Rosalia Baena says these readers expect "to find traditional non-fictional prose," and so for them, the approaches are innovative. Surely this is an oversight and not a sign that the collection is only meant for their eyes.

This book will be of critical interest to other readers, too: experts in life writing studies and in women's and immigrant literatures and cultures will find nuggets of information in these essays, and graduate students in particular will identify this book as a historical marker in the evolution of life writing theory.

In some ways, "transculturing" may have been translated too generously, making my attempt to say how the essays interconnect, or what their single project may be, unsuccessful. As a consequence, some essays need to do too many things under one umbrella. Travel writing scholar Rita Monticelli, for example, must begin her forceful study of Anna Jameson's travel writing with a defense of the genre of travel writing as a legitimate hybrid form of life writing when what really concerns her is what she calls the "migration of knowledge" in both better and lesser known Jameson texts, from an inner journey of identity to an outer one of otherness, geographies, and nations. She does

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not return to the aesthetic concerns of the auto/biography or the auto/biographical. How travel writing transforms current notions of autobiography is still a question. Baena provokes when she writes in the introduction that Monticelli's is one of three essays that demonstrates the flexibility of life writing because travel writing is one of the literary genres that can harness—Baena's word—"other literary genres" as "autobiographical exercises" (xi). The exchange of power implied in this one line intrigues us. What is "other" is unclear, but the claim holds much intellectual and philosophical promise, and should be tackled head on in Baena's next work.

*Marlene Kadar*

Catherine Viollet and Jean-Louis Jeannelle, with Isabelle Grell. *Genèse et autofiction*. Louvain-la-Neuve: Bruylant-Academia, 2007. 262 pp. ISBN13 978-2-87209-817-0, 29.50 euros.

Philippe Lejeune writes:

> "Mais qu'est-ce que la *génétique*? Non, ce n'est pas exactement l'étude des brouillons, ou "avant-textes": ils ne sont que les lieux ou les moyens, certes privilégiés, de la recherche, mais parmi d'autres possibles. Un "dossier génétique" peut inclure des lettres, des entretiens, des témoignages extérieurs, etc. Le but de la génétique est de comprendre pourquoi et comment quelqu'un a créé quelque chose.
>
> [But what is *genetic criticism*? No, it's not exactly the study of first drafts or "pretexts"; those are only the locations and the instruments—significant ones, to be sure—of research, among others. A "genetic record" can include letters, interviews, accounts by others, etc. The goal of genetic criticism is to understand why and how someone created something.]

This last sentence, in all its splendid generality, turns us away from the mechanisms, or the locations and the instruments, of genetic criticism, toward its role in interpretation. Genetic criticism in the service of interpretation: that is the ideal to which the approach illustrated in this volume aspires, applying this approach to the particular case of life writing known as autofiction.

And what is autofiction? The title page is followed by a complete quotation of La Fontaine's well-known fable, "La Chauve-souris et les deux belettes" ["The Bat and the Two Weasels"], in which the bat indexes hybrid form: "Je suis oiseau: voyez mes ailes" ["I'm a bird—see my wings"] or else "Je suis souris: vivent les rats!" ["I'm a mouse—long live rats!"]. Neither/nor, either/or: autofiction depends on the context. Or, as La Fontaine has the first weasel say, "Parler sans fiction" ["Speak without fiction"].

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That is precisely what autobiographers today seem to be unable to do—and the corresponding bat-like stance on the other side of the genre would be that novelists of today seem to be unable to write without telling something about themselves. From the starting point of the creation of the word autofiction by Serge Doubrovsky in 1977 to its use for an ever greater number of books, both present and past (even long past: Vincent Colonna claims Lucian of Samosta as a creator of autofictions), critics and creators alike have been struggling to identify this Frankenstein's monster of which the simplest and broadest—hence probably useless—form is to say that it covers everything between the novel and autobiography, no matter what genre the publication itself may specify.

The essays of *Genèse et autofiction* are the result of a one-day conference co-organized by the "Genèse et autobiographie" team at the Institut des Textes et Manuscrits modernes (ITEM), the Paris section of the CNRS that studies manuscripts, and a comparable team at Fabula.org, the all-embracing website for literary critical studies. Its great value lies in the genetic approach, which promises to help reduce the ambiguity of the autofictional genre. If, as Lejeune generalizes, genetic criticism can make us understand "why and how someone created something," we might at the same time approach clarity on the question of the genre. On this score, the "Présentation" by Catherine Viollet and the contribution by Jean-Louis Jeannelle are particularly useful. Viollet writes that "l'autofiction est une, voire 'la' forme post-moderne, c'est-à-dire post-holocauste, de l'autobiographie: même si, comme l'affirment [Doubrovsky et Federman], 'tous les détails sont exacts,' le récit est toujours réinvention du vécu, création langagière" (8) ["autofiction is a (or the) post-modern form of autobiography, which is to say its post-Holocaust form. Even if 'the details are all factual,' as [Doubrovsky and Federman] assert, the narrative is always a reinvention of lived experience, a creation of language"]. We are always reading a text, not a life, Doubrovsky reminds us. Genetic criticism can show how the "vécu" or the "matière référentielle" becomes text according to the "modèle fictionnel," the "manière"; the focus of genesis will be on the process of transformation. Jeannelle's overview, "Où en est la réflexion sur l'autofiction?" passes in review the high points of research on the genre. Important points are the radically different definitions given by the creator of the term, Serge Doubrovsky, and by Vincent Colonna in a 1989 thesis finally published with revisions in 2004; the continuing expansion of the models under the pens of Marie Darrieussecq and Thierry Laurent; the new direction toward the novelistic brought by Philippe Forest (with his *Le roman, le je*), while Philippe Gasparini contrary-wise moved autofiction closer to autobiography. Jeannelle pinpoints as the source of such contradictions the contradictory definitions of

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"fiction" and the lack of agreement on whether autofiction is a genre or not. He concludes that the agreement to disagree is productive.

Doubrovsky's article, "Les points sur les 'i'," is most useful for understanding his practice of autofiction, and Grell's analysis, "Pourquoi Serge Doubrovsky n'a pu éviter le terme d'autofiction," is required reading for the perception it gives into the ongoing study of the voluminous typescripts of *Fils* (originally called "Le Monstre"). Grell gives a fascinating account, along with extensive quotations, of the avant-textes of *Fils* and draws from her analysis observations about the steps Doubrovsky took toward the realization of the new genre: memories of himself and others; the role of his scholarly writing in his fictional work; the seeking of a place via possession of the language, a language created with a freedom under surveillance; acknowledgement of the self-writings of his predecessors; realization of the purpose of autofiction to infect the reader with his self, insinuating his self into the reader); and finally the naming of the genre (originally auto-fiction, with a hyphen).

Manuscript studies form the second part of *Genèse et autofiction*. Nathalie Mauriac Dyer's most instructive article, "*A la recherche du temps perdu*, une autofiction?," patiently examines the evidence for and against the generic designation and concludes in the negative. Her examination of the genetic record is meticulous and fully informed and argues that the modifications Proust made to earlier parts or versions of his novel gradually efface autobiographical realities; she finds that the term autofiction is insufficient to embrace this full spectrum of texts with their changes. The autobiographical self in Proust is restricted to a critical "je," Mauriac Dyer demonstrates, and "roman autobiographique" seems to her a more pertinent and appropriate designation.

Maryse Vassevière similarly shows how Aragon's genetic record moves from autobiography toward fiction, such that "le mentir-vrai" can be considered a form of autofiction, with the accent less on egocentric narration and more on realities. An illuminating article on Jean Genet's *Le Journal du Voleur* by Pierre-Marie Héron details the phases by which the writer gives birth to himself through a work of art, his "légende personnelle" becoming a form of writing of the self to which the genetic record attests. A fascinating result emerges from the analysis of the manuscripts: Genet's unknown father takes on the dimensions of God himself, and "je suis né," "je suis Genet," can come to mean "je suis je nais": "Genet magnifie donc son nom, gros du nom même de Dieu [via his revelation to Moses], en se créant une filiation divine sous les apparences d'une naissance illégitime et non désirée" (111) ["Genet thus magnifies his name, big with the very name of God (via his revelation to Moses), by forging a divine filiation for himself under the appearance of an

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illegitimate and unwished for birth"]. A fine illustration of Colonna's fantastic autofiction! Régis Tettamanzi does a classic genetic study by showing how the revisions of the ending of Céline's *Les Beaux Draps* progressively remove the factual and enhance the fictional.

The participation of Philippe Lejeune yields a short article on Perec's *W ou le souvenir d'enfance* in which Lejeune stresses the significance of the genetic record for the comprehension of the book. But *W* is not an autofiction. Lejeune has no uncertainty about labeling it autobiography, in spite of widely held views of autofiction as that "espace intermédiaire" between autobiography and fiction and the adjectives that pertain to it: general, soft, vague, and broad.

Philippe Gasparini clarifies the relationship between two books by Annie Ernaux, *Passion simple* and *Se perdre*. The latter is a diary recounting the same love affair as the former, which appears to be a novel. Gasparini shows how the diary serves to reveal the genesis of the novel: *Passion simple* sins by simplification and leaves the reader wondering why this woman is waiting for this man, how she came into this relationship, and who she is to live such a life. In contrast, the diarist yields all that information, in spite of the threat to the coherence of the narrative and of the self: "Elle rafistole jour après jour son identité narrative menacée d'implosion" (165) ["Day after day, she repairs her narrative identity threatened with implosion"]. In an astute move, this essay is followed by a brief interview in which Annie Ernaux herself answers Gasparini's questions; although her answers somewhat modify his arguments, he has the honesty to publish the interview after his essay, allowing the reader to judge the success of his genetic inquiry.

In the third part, there are several contributions from writers who become their own critics and genetic sleuths, whether by examining their own manuscripts or simply reflecting on the origins and processes of their writing. Vincent Colonna writes about his autofiction, *Ma vie transformiste*, which he ranks as an example of the fourth category he identified in his critical study *Autofiction et autres mythomanies littéraires*, "autofiction fantastique." Philippe Vilain, in one of the most brilliant essays of the book, also treats his own fictions to consider the role of the referential in the theory of autofiction. His analysis is particularly valuable; it shows how the process of "autofictionnement" modifies the referential. Catherine Cusset interestingly compares the controversy and resistance that autofictions provoke today to the novel in the eighteenth century, when this modern genre was assailed by the "anciens." Rather than reveal any documents constituting the pre-texts for her eighth novels, she lets the reader in on the life experiences that she drew on to create the novels, which she firmly considers autofictions in the Doubrovsky sense.

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Philippe Forest, Camille Laurens, and Anne F. Garreta complete the list of autofictional practitioners. A critic and professor, Forest has published three autobiographical novels that arose from an impossible experience of the real: the sickness and death of his four-year-old daughter. Forest persists in calling that life experience a novel, and claims that the genesis of the writing consists in putting into form what existed already as a novel in the life: life is a novel, and the genetic record reveals how it became a form. Camille Laurens develops a most interesting reflection about censure—both external and internal—that determines the very process of writing about oneself. As for Anne Garreta, her essay attempts to reconcile the opposing views of Doubrovsky and Colonna and offers a surprising metaphor for the fictionalization of unconscious memory as constitutive of autofiction: the automobile that has configured our internal as well as external landscapes. Hence the play on words, borrowed from multiple users and having an uncertain origin, of the "Ford intérieure," approximating the "for intérieur," the center or forum where the self is defined.

A bibliography on autofiction, which includes some internet sites, and biographies of the contributors complete the volume.

This is a book that needed to be done, and it is good to have it right now, when autofiction is front and center not only among serious researchers, but also the media. As recorded here, intelligent people have reflected deeply and well on the processes of writing about the self, and the resulting richness of perspective provides the fullest and most useful commentary on the genre of autofiction to date. The book proves the enormous value of genetic criticism in the case of autofiction. It is precisely because writers like Philippe Forest have reflected on the processes by which their texts see the day that the genesis of autofiction becomes a model for all creative genesis. Genetic criticism is not so much a question of finding what the pre-text can tell us, as of "discerner quelle figure de cet 'avant' l'oeuvre fait se lever en elle afin de mettre en récit la fable de son surgissement" (214) ["discerning what shape of this 'pre' the work raises up into itself, so as to put into narrative form the fable of its resurgence"], writes Forest. Novels are fictions about their own genesis. The genetic critic would do well to keep in mind the multitude of perspectives this volume raises about the multifarious, ambiguous, and hybrid genre of autofiction.

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*Armine Kotin Mortimer*

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Richard Bauckham. *Jesus and the Eyewitnesses: The Gospels as Eyewitness Testimony*. Grand Rapids, MI: Eerdmans, 2006. 538 pp. ISBN 0-8028-3162-1, $32.00.

What kind of biographies are the four gospels of the New Testament?

Since the early twentieth century, scholarly conventional wisdom has been that a long age of communal oral tradition lies between Jesus's lifetime and all four written gospels. Memories of Jesus were handed down and shaped as folk wisdom before being collected and arranged by anonymous evangelists. So "form critics" investigate the gospels for influences this process has left in them, and theorize about both these communities and Jesus's actual history.

All this is now so axiomatic that terms such as "the Johannine community" and "apothegm" (a formulaic presentation of an aphorism or adage) trip naturally off of the tongues of New Testament scholars. Some, such as John S. Kloppenborg and Burton L. Mack, have gone so far as to write monographs about the discrete communities that must have been responsible for each of several "layers" of the traditions that found their way into "Q," a hypothetical (and in my opinion probably non-existent) document that the writers of Matthew and Luke are presumed to have drawn on in writing their gospels. Even where these ambitious projects have been dismissed as speculation, the consensus is only that they have gone out too far on what is basically still a solid limb.

In his latest project, Richard Bauckham shows that there *is* no limb. He contends that the gospels at their heart are not crystallizations of oral folk tradition, but testimony arranged by writers who either had access to the eyewitnesses of Jesus's life, or were the eyewitnesses themselves. These persons themselves, not community folklore, span the decades between Jesus's life and the gospels' publication with their own presence, reflections, and teaching.

This is of course what people had thought all along. Both the plain sense of the texts themselves (see, for instance, Luke 1:1–4 and John 21:24) and the corroborating accounts of Papias and other second-century chroniclers of early Christianity convinced earlier readers that the gospels spoke for people who had known Jesus directly. This assumption was largely abandoned under pressure from critiques of Papias's historical trustworthiness, modern historiographical skepticism towards testimony, and widespread confidence that sociological models locating knowledge in the lives of whole communities explained the rise of Christian belief and narrative better than older "individualistic" accounts.

Bauckham refutes the form-critics' arguments, denies the anonymity of the gospels, demonstrates the reliability of testimony in ancient as well as contemporary historiography, and rehabilitates Papias and other traditional

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sources on the gospels with fresh and careful readings. Yet he also uncovers new evidence that the gospels are eyewitness testimony, much of it unnoticed textual evidence from the gospels themselves. He uses all these to develop an understanding of the gospels' character and origins that neither reverts to precritical naivete nor indulges in a postcritical "second naivete" (the term is Paul Ricoeur's) that affirms the critical conventional wisdom.

Form critics regard pericopes as flexible folk traditions whose characters received names only once the evangelists were committing them to writing outside their original Palestinian setting. Yet the gospels' patterns of naming and anonymity fit Papias's picture better than critical conventional wisdom. Bauckham shows that the relative frequency of characters' names in the gospels roughly matches the relative frequency and conventions of first-century Palestinian (but not Diaspora) Jewish names. He finds that, with common-sense exceptions such as public figures, what distinguishes named characters in the gospels (for instance, the women at the cross, Jairus and Bartimaeus, Simon of Cyrene and his sons, and Jesus's named brothers) from anonymous characters is that they likely became well-known figures in the Christian movement who were still available to confirm the stories concerning them. Anonymity in later gospels (for instance, Salome is not named at the scene of the cross in Matthew or Luke) reflects their unfamiliarity or unavailability to each later gospel's writer. Even the exceptions reinforce the gospels' testimonial nature. Bauckham agrees with Gerd Theissen that Mark sometimes seems to use anonymity to protect the identity of living figures: for instance, the woman who anoints Jesus, whom John names Martha's sister Mary, and the disciple who strikes the ear of Malchus in Gethsemane, whom John names as Simon Peter, would have been endangered by being named while they were still alive.

Form criticism relies on a folkloric account of oral culture that has already been nearly completely overturned. Its pioneers disregarded the role of witnesses as authorities who stabilize as well as shape oral traditions in their retelling, and whom ancient historians sought out. Moreover, its concept of "layers" of oral tradition is illegitimately literary rather than performative. Nevertheless, the presupposition of a long age of cumulative developmental flux in the Jesus traditions before their final inscription has continued to haunt critics' imaginations. Bauckham draws on Kenneth Bailey and Jan Vansina to depict the unwritten gospel traditions as variable formal and informal retellings of stable historical testimony, in the custody of "elder" eyewitnesses who were available to the writers who arranged and preserved them in their *bioi* (ancient biographies) of Jesus. The texts quickly and uniformly bore the unusual titles of "the gospel according to" each author, distinguishing each among the four

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gospels the church knew and respected. In other words, the gospels are what they generally say they are.

Much sociology has stressed "collective memory" at the expense of individual memory, whereas much psychology has done the opposite. Bauckham reviews recent improvements in both the sociology and psychology of memory to analyze the interplay of group and individual roles in recollection, particularly of relatively recent and personally experienced events: the most reliably recollected memories are of the unusual, the consequential, and the emotionally involving. They tend to feature vivid imagery, irrelevant detail, external as well as internal points of view, inaccurate dating, greater reliability of generalities than of specific details, and frequent recall. Socially conventional narrative structures maintain their integrity. As interpreters, witnesses struggle for insight into their meaning, and shape their memories accordingly. All these factors fit the facts of the gospels much more accurately as records of eyewitness testimony than of arrangements of free-floating community oral traditions.

The gospels not only imply eyewitnesses, they appeal to them. Like Lucian and Porphyry, all four gospels but Matthew use the naming of witnesses through *inclusio* as a literary device to establish their credibility. And the Twelve (apostles) serve in Matthew, Mark, and Luke not as a later generation's distant and hazy memory but as a collective body of witnesses to the events of Jesus's life, death, and resurrection. They are named in three groups of four, with typical Palestinian Jewish names and only one name varying across the lists (Thaddaeus versus Judas son of James). Bauckham takes these two different names as likely referring to the same person (as Saul the Pharisee had the second Roman name of Paulus), rather than as a sign that the tradition of the Twelve is late or unreliable as many scholars conventionally assume.

New Testament scholars typically treat Peter's character in the synoptic gospels as representative of the Twelve. However, the material in Mark reflects Peter's personal perspective in the way it tells stories involving him. Peter is not merely a personifying representative of the group, but is often distinguished from the others. Moreover, besides Jesus he is by far the synoptic gospels' most fully characterized figure. These features are consistent with an active role for Peter in bearing, shaping, and passing along the testimony that is at the heart of Mark's gospel and persists consistently through Matthew and Luke.

Likewise, literary evidence in the Fourth Gospel (some disregarded by scholars without linguistic or textual warrants to do so), its non-Petrine perspective, its consistent appeals to authoritative testimony, Papias's rather

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Johannine perspective on the gospels, and later evidence from Polycrates and Irenaeus all point in Bauckham's opinion to John the Elder (who is not the apostle John, son of Zebedee) as its author and as the anonymous Beloved Disciple who witnesses to its truthfulness. This would mean that the Fourth Gospel preserves the insights of another circle of disciples whose testimonies dovetail (and sometimes contradict) the inner circle of Mark's. It would include the apostles Philip and Thomas rather than Peter, James, and John of Zebedee, along with Nicodemus, Lazarus, Martha, and Mary. As a prestigious leader in Asia in his old age, John the Elder, his gospel, and his letters (1-3 John in the New Testament) would have been directly known to the youthful Papias and to many others.

As impressive as his evidence usually is, sometimes Bauckham can be a little too confident in his conclusions. Even scholars who want to name the evangelists will still disagree over which eyewitness wrote the Fourth Gospel. It is of the nature of the history of antiquity that any one of these specific contentions can be doubted. However, in much biblical scholarship these inevitable uncertainties are magnified, collected, and treated as a preponderance of doubt that warrants radical skepticism. This contrasts with the more usual, and plausible, historical procedure of building a cumulative case out of relatively plausible details, in which independent confirmation of a thesis in each area, even if uncertain on its own, strengthens the whole case as well as the other areas—especially in the absence of disconfirming evidence.

To one who first read the gospels naively as personal testimonies, then was schooled in and accepted the academy's conventional wisdom, the cumulative effect of these chapters is persuasive—and startling. It both vindicates rigorous historiography and exposes the insubstantiality of many of my field's governing methodological assumptions. In different ways Bauckham's work challenges traditionalism, revisionism, fundamentalism, early and late modernism, many fashionable postmodernisms, and historicism. It is the kind of biblical scholarship that will force not only contemporary biblical scholars and historians of early Christianity but also contemporary theologians to rethink our interpretations of Christianity's founders as well as our susceptibility to ideological and intellectual fashions.

In his final, most constructive chapter, Bauckham explores the theological and historical import of testimony. He claims it is "both the historically appropriate category for understanding what kind of history the Gospels are and the theologically appropriate category for understanding what kind of access Christian readers of the Gospels thereby have to Jesus and his history" (473). We depend on testimony for almost all we know, and we regularly cultivate and test the trust it requires in the word of others. Testimony is fundamental

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to human knowing in ways that modernistic philosophy (excepting Reid's "common sense" epistemology) and historiography tend to reject. This is especially true of hermeneutics of suspicion. R. G. Collingwood's denial of historians' dependence on testimony both mischaracterizes the historical task and feeds the exaggerated skepticism towards historical sources that is endemic in biblical historiography—as well as fueling the backlash of anti-critical and anti-intellectual fundamentalism outside the academy.

Testimony is irreplaceable not just because we cannot directly verify things outside our own experience, but because its merger of reporting and interpretation communicates otherwise incommunicable experiences. This is particularly true of genuinely unique human situations, because "without the participant witness that confronts us with the sheer otherness of the event we will reduce it to the measure of our own experience" (492). In our age this is most obvious in Holocaust studies. There it is not the contextual and statistical information favored by a Collingwood that dominates, but testimony from both victims and survivors to events "at the limits" (Ricoeur again) of human experience and representation.

As "the Holocaust is an event whose reality we could scarcely begin to imagine if we had not the testimonies of survivors" (493), and whose participant-interpreters (for instance, Elie Wiesel) lend unmatched insight into its horrible significance, so in a very different way the gospels testify to an exceptional historical event that evokes wonder and thanksgiving. No reconstructive biography of the "historical Jesus" could substitute for the gospels' unique eyewitness perspective that gives readers access to Jesus of Nazareth.

What kind of biographies are the gospels? They are accounts of a life that is *sui generis.* They embody personal knowledge of that one life, its end, and the new beginning that has inaugurated the final age of our world. They are trustees of what had been entrusted solely to the ones whose testimonies are at their heart. "We seem to be shown the extraordinary novum, the otherness of resurrection, through the eyes of those whose ordinary reality it invaded" (505). They display it for readers to consider, and perhaps to receive as good news and pass along as its beneficiaries.

The proper critical stance toward the gospels, then, cannot be to treat them as the ore from which "what really happened" can (or cannot) be extracted and independently verified. It is to determine whether their already refined testimonies are genuine and trustworthy, and to respond accordingly.

Moving from the first critical habit to the second would do more to set gospels scholarship back on a firm footing, and back into productive relationships with theology, history, literature, and the social sciences, than any other historical-critical movement of the last two centuries. *Jesus and the Eyewitnesses*

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is a brilliant and refreshing case for restoring what was once common sense. Bauckham's work may herald an end to the eclipse of testimony in gospels scholarship, and the beginning of a new (and older) paradigm for studying the life of Jesus and the churches of the first few Christian generations.

*Telford Work*

Marc S. Bernstein. *Stories of Joseph: Narrative Migrations between Judaism and Islam.* Detroit: Wayne State UP, 2006. 315 pp. ISBN 0-8143-2565-3, $69.95.

A century ago, the Bollandist monk Hippolyte Delehaye wrote *Les Légendes hagiographiques* and put the study of spiritual biography on a firm scholarly footing. He noted that the legends of the saints were not history or even biography in any modern sense. Rather, Father Delehaye argued, such stories were religious didactic literature. He defined these legends as fictional narratives told about historic persons. Through their "lives" they provided examples of pious behavior for the faithful to emulate.

Joseph, son of the Old Testament patriarch Jacob, was one of those saints of yore about whom legends were spun for millennia, into the modern era. Although this biblical character is not found on the calendar of Christian saints, he holds a precious place in the sacred literatures of Jews and Muslims. There he is referred to as Joseph the Righteous and even as a prophet. The long, intertwined, literary history of these Joseph legends in Judaism and Islam, from the Bible through the nineteenth and even twentieth century, is the subject of Marc S. Bernstein's study.

The earliest legends of Joseph were recorded more than three millennia ago, in the book of Genesis. His story covers one-fourth of the chapters of that first biblical book. Modern scholars detect two separate strands in the biblical Joseph narrative. A still visible seam in the weaving of the legends is discernable in Genesis 37:27–28, where both Ishmaelites and Midianites appear to buy Joseph from the pit where his brothers had cast him. The two sources that feed the biblical narrative may also account for not one, but two dreams of mastery (sheaves vs. heavenly bodies bowing to him) which Joseph foolishly and fatefully recounts to his family.

Even before the canonization of Scripture was complete, new retellings of the story of Joseph abounded. These may be found in the Apocrypha and Pseudepigrapha. In the early centuries of the Common Era (CE), Aramaic translations of Genesis helped spread the story and, as with all translation, subtly commented upon it. By the fifth through eighth centuries CE, rabbinic exegesis of Genesis adumbrated Joseph's erstwhile biography further.

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Every place there was a gap in the biblical narrative the rabbis imaginatively filled it in, adding details to Joseph's life that shifted him from the spoiled and un-self-aware pretty boy of the Bible, to a rabbinic exemplar, Joseph the Righteous.

Bernstein charts this and more as he seeks to explore what he calls "narrative migrations between Judaism and Islam." He omits the Christian materials on Joseph found in the sermons and commentaries of the Church Fathers from the second through sixth centuries. But Bernstein extensively explores Joseph's honored place in Islam. Beginning with "the finest of tales" (Quran 12:3), Bernstein cites Quranic commentaries and Islamic traditions about Yusuf. While the book does not cover every Islamic or rabbinic tradition on Joseph, it does a reasonably credible job of covering the vast territory made up of the innumerable retellings of the legend of Joseph the Righteous.

Common among these expansive narratives is the same gap-filling phenomenon found in the earliest rabbinic commentaries. Anonymous figures in the tale are given names, character, even story-lines. Thus the temptress, who in the Bible is merely called "the wife of Potiphar," is named Zulaykha in Muslim (and later Jewish) sources. Delightful tales are spun about her obsessive passion for the boy and her sterile marriage to her husband. Stern moralizing yields a picture of Joseph dedicated to God and therefore impervious to her blandishments. Bernstein traces four major narrative motifs in the literatures: tales introducing Joseph, his dysfunctional relationship with his family, his resistance to Zulaykha, and the nature of these legends as symbolic of Jewish Diaspora mentality. In limiting his selections, Bernstein overlooks other equally strong strands of the Joseph cycle, most notably the story of Joseph's marriage to Asenath, a favorite Hellenistic romance-tale of Late Antiquity.

Bernstein's treatment is wanting in other aspects. By eschewing a diachronic treatment of these varied tales, it lacks a sense of how the stories develop over time. This deprives the reader of the historical context and therefore the development of the narrative interactions between Judaism and Islam—precisely what the book's sub-title promises. Although readers are shown common motifs in both religions, they are given no serious explanation as to why this is so. The author blithely mixes early pre-Islamic stories with late medieval tales, leading an uninformed reader all over the map both geographically as well as temporally.

Bernstein correctly quotes (however minimally) from two twentieth century treatments of the Joseph cycle, Thomas Mann's magisterial novel *Joseph and his Brothers,* and James Kugel's traditions-historical study of the pre-Islamic legends, *In Potiphar's House.* Yet Bernstein mysteriously skips over a major rabbinic source, written in the heart of the Islamic era in a rabbinic

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community at odds with Karaite Jews. I refer to the ninth century Midrash on Proverbs, the first chapter of which contains not only an important set of Joseph legends, but also legends of King Solomon and the Queen of Sheba (also shared with Islam).

Mention of the Karaite community, a medieval non-rabbinic offshoot of Judaism, leads to the most curious aspect of Bernstein's work. His central focus is his translation from Judeo-Arabic of a Karaite manuscript from the nineteenth century. Bernstein presumably uses this text because it is composed by (perhaps non-rabbinic) Jews who live in an Islamic environment. Yet nowhere does he explain why he might fancy such a very late source, handwritten three hundred and fifty years after the advent of printing. The work he translates is at best a curiosity, not the basis for a scholarly study. One suspects his romantic peroration extolling the possibility of peace between Jews and Muslims in the Middle East unduly influenced his choice in this study of Joseph the Righteous's "biography."

*Burton L. Visotzky*

Marcus Moseley. *Being for Myself Alone: Origins of Jewish Autobiography.* Stanford: Stanford UP, 2006. 650 pp. ISBN 0-804-75157-9, $70.00.

Marcus Moseley's study of the emergence of the autobiographical genre among Jews is a sprawling, original, and enormously erudite tour of three centuries of literary and intellectual history. Reaching back to the earliest known ego-documents written in Jewish languages (Hebrew and Yiddish), *Being for Myself Alone* begins by exploring the tensions and possibilities of writing about the self in a pre-autobiographical era. After crossing the Rousseauian divide, it then traces the subsequent rise of a distinct autobiographical literature, principally in Hebrew, and principally among the Jews of Eastern Europe. Apart from Alan Mintz's *"Banished from their Father's Table": Loss of Faith and Hebrew Autobiography* (1989), which overlaps thematically with the second half of Moseley's book, there is no other work like it. Based on deep research in difficult texts and rendered in splendid prose, this *magnum opus* (remarkably, Moseley's first book) stands an excellent chance of remaining the defining work on the subject for many years to come.

A self-identified methodological "traditionalist," Moseley quickly dispenses with the post-modern disavowal of the autobiographical enterprise. "I believe that there is indeed a 'subject'," he writes (13), "in both senses of the term"—that is, an evolving *self* whose literary representation forms the core of the autobiographical project, and a *topic*, an identifiable genre of self-writing with its own distinct history. Drawing on theorists such as Georges Gusdorf

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and Philippe Lejeune, Moseley is interested above all in using autobiography as a portal into the history of (self) consciousness, and more particularly, of the Jewish self under the colonizing pressure of secular European culture. To accomplish this, he seeks to reconstruct "the hermeneutic codes prevailing at the time of the initial production and consumption" (6) of a wide range of ego-documents, many of them scarcely known outside a small circle of specialists.

If the theoretical apparatus of *Being for Myself Alone* is relatively traditional, however, the insights to which it gives rise are anything but. Previous scholars have posited various versions of a *longue durée* of indigenous Jewish autobiographical expression, extending from the biblical prophets and Josephus to the early modern Gluckel of Hameln and on to the post-Enlightenment Moshe Leib Lilienblum. By contrast, Moseley finds such schemes to be backward projections of a thoroughly modern category. The perception of a long autobiographical continuum is thus an optical illusion fostered by the explosion of autobiographical consciousness in the nineteenth and twentieth centuries with the retrospective appropriation and misreading of earlier texts. Citing Gusdorf, Moseley insists that genuine autobiography is possible only under certain cognitive pre-conditions in which "mythic structures" of thought and dogmas of "eternal recurrence" have yielded to a more or less secular world-view that finds meaning in the transient, the particular, and the individual. By these criteria, East European Jewry—the dominant producers and consumers of Hebrew and Yiddish print-culture—remained an essentially pre-modern society well into the nineteenth century; only a small (and almost exclusively male) minority, the "modernizing avant-garde," had "emerged from the mythic framework of traditional teachings" and "entered into the perilous domain of history" (51, paraphrasing Gusdorf). Far from serving as a source of continuity across the generations, then, autobiographical expression constituted a form of rupture, a "radically new conception of personality" for which there was "no precedent in the Jewish literary tradition" (76).

Moseley is no knee-jerk revisionist. He makes the case for autobiography as rupture via two distinct but complementary methods. The first involves close attention to the publication and reception history of a dozen alleged "autobiographical" texts known to have been composed prior to the watershed marked by Rousseau's *Confessions*. These include Abraham Yagel's *Gilgulei hizzayon* ("Valley of Vision"; composed in 1578, first published in 1880); Yehuda Aryeh Modena's *Hayyei yehudah* ("Life of Yehudah"; composed in the 1640s, first published in abbreviated form in 1852); Yom Tov Lippman Heller's *Megillat 'eivah* ("Scroll of Enmity"; composed in the 1630s, first published in 1818); and Gluckel of Hameln's *Zikhroynes* ("Memoirs"; composed between 1691 and 1719, first published in abbreviated form in 1896). As the

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dates suggest, none of these works found (or even sought) public resonance in their own time. They only began to *function* as (and be called) autobiographical texts much later, in the nineteenth century, by which time a pan-European autobiographical discourse had emerged among writers, readers, and publishers that made such a function possible.

Even more fruitful is Moseley's second line of approach, which involves superb readings of selected passages from the various pre-Rousseauian texts mentioned above. Flashes of attention to the self that periodically flare up in these texts are constantly checked by the regnant norms of Jewish literary expression, norms that privilege mythic archetypes and the moral primacy of the community over the individual. In an illuminating analysis of Gluckel of Hameln's *Zikhroynes*, for example, Moseley draws attention to the uneasy mingling of personal narrative on the one hand, and traditional women's prayers (*Tekhines*) and lamentations (*Klog-lid*) on the other, noting the tension between "the 'I' of a genuinely autobiographical text" and "the capacity for random transferability which the 'I' of the *Klog-lid* or *Tekhines* enjoys" (177). Similarly, in Modena's *Hayyei yehudah* Moseley identifies a "latent antinomianism" attached to the autobiographical voice. These and a wealth of other examples lead him to conclude that the texts from which they stem "could not be assimilated within any one of the existent categories of pre-Rousseauian Jewish literary discourse"—a discourse that was, when all is said and done, "anti-autobiographical" (175–76).

These chapters of *Being for Myself Alone*—roughly the first half of the book—are characterized by meticulous research into texts well-known and obscure. Where previous scholars staked out what he calls the "highways" of Jewish literature (while misleadingly canonizing some of them as "autobiographical"), Moseley convincingly demonstrates that close attention to neglected "byways" (33) and other off-road terrain produces a strikingly different map. An intrepid explorer, Moseley appears to have left no stone unturned. Some readers, in fact, may find themselves wishing that he had resisted the urge to tell them what he found under every single stone, as certain byways begin to feel like unnecessary detours and tangents. By and large, though, the elegance and wit of Mosely's prose, together with the brilliance of his close readings, keep one's attention fixed.

Fixed, that is, until Chapter Four, a ninety-page excursus into the appropriation of pre-Rousseauian Jewish ego-documents by the Hebrew writer and autobiographer Michah Yosef Berdichevsky (1865–1921). Moseley is clearly taken by Berdichevsky's existential engagement with many of the same texts that populate the first half of *Being for Myself Alone*. Through extraordinarily detailed analysis, he is able to show how Berdichevsky conjured the illusion

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of a continuous Jewish autobiographical voice across the ages. But is it really necessary to explicate in such detail the origins of the received wisdom that Moseley has already convincingly refuted in earlier chapters? Especially given that, as Moseley concedes, Berdichevsky's vision of an autobiographical continuum was "egregious and undeniably quirky" (251). Not only was Berdichevsky's search for a pre-Rousseauian, authentically Jewish autobiographical tradition atypical for its time, Chapter Four interrupts Moseley's own exposition by skipping over the nineteenth century, leaving readers to look back and wonder how Rousseau enacted the decisive rupture in Jewish consciousness of the self, and what the consequences of that rupture were.

These are the subjects of the book's final three chapters. Once again we are treated to extraordinarily fine readings of Jewish ego-documents, in which Moseley makes visible the growing "affective individualism" (as Lawrence Stone put it) unleashed by the sentimental novel, by Rousseau's *Confessions* and their nineteenth-century descendants. Here we encounter Jacob Emden's *Megillat sefer* ("The Scroll of the Book"; composed between 1751 and 1762, fragments published in 1810, full text in 1896), Mordechai Aaron Guenzberg's *'Avi'ezer* ("Aviezer"; composed between 1828 and 1845, published in 1864), and Moses Leib Lilienblum's *Hatt'ot ne'urim* and *Derekh teshuvah* ("Sins of Youth" and "The Way of Return/Repentance"; the first composed in 1873–76 and published in 1876, the second composed in the 1880s and 1890s and published in 1899). As the narrowing of the gap between composition and publication suggests, autobiographical texts were now produced and consumed within an increasingly recognizable autobiographical ecosystem. Following the lead of Alan Mintz, Moseley finds representations of the self in these texts organized around several main themes: orphanhood (which in East European Jewish parlance could mean the loss of one parent), adolescent sexual impotence (induced by premature arranged marriages), and loss of religious faith. All take the form of primordial wounding followed by psychic emancipation. The autobiographical genre itself, Moseley argues, has become "almost the exclusive domain of those who have either broken with religion entirely, or whose faith in the verities of revealed religion has become considerably eroded" (377).

True to its pledge to explore the byways and not just the highways of Jewish autobiographical expression, *Being for Myself Alone* also investigates several fascinating texts by Orthodox and Hasidic Jews. These include Nathan than of Nemirov's (Sternharz) *Yemei maharnat* ("Days of Our Teacher, Rabbi Nathan"; completed around 1835, published in 1876), Barukh Halevy Epstein's *Mekor Barukh* ("The Fountain of Barukh"; composed during World War One, published in 1928), and Ya'akov Halevi Lipschitz's *Zikhron*

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*Zikhron* ("Memoirs of Jacob"; composed during World War One, published in 1924–30). Here one finds a kind of return to the pre-Rousseauian struggle between episodic attention to the self and traditional (read: anti-autobiographical) Jewish modes of mythic thought and collective identity. Moseley dismantles the thesis, advanced more than a century ago by writers as diverse as Martin Buber and Shmuel Niger, that Hasidism cultivated an ethos of individualism, and by extension, its own home-grown autobiographical consciousness. Instead he shows the capacity of the Hasidic ideal of *bittul hayesh*, "cancellation of the self," to undermine anything resembling autobiographical introspection. The Pandora's box of genuine autobiographical consciousness—with its "feeling-based mode of memory deriving not from the . . . storehouse of impersonal and eternal verities but from what is 'newly' experienced within the delimited, ephemeral sojourn of the individual in this world" (383)—proved too disruptive to be assimilated into traditional Jewish genres of writing. Its "revolution of sensibilities" can best be understood as a response to "the dissolution of traditionally legitimized cognitive and communal structures" (449–52) during the extraordinary period of social dislocation and cultural upheaval in Jewish Eastern Europe stretching from the 1860s to the 1930s. The autobiographical ferment of these years, Moseley suggests, constituted a counterpart to the rise of secular Jewish historiography and political ideologies as ersatz anchors of identity.

Even with its considerable heft and its fondness for byways (the two are of course related), *Being for Myself Alone* leaves untouched certain aspects of its subject matter that are, to my mind, important. The Rousseauian mode of autobiography is fundamental to the book's conceptual apparatus, serving as fulcrum of a before-and-after scheme, yet there is very little explicit or systematic treatment of the actual impact of Rousseau on Jewish autobiographical practices. A chapter on this subject would have served the overall design of the book more effectively, in my view, than the distracting (and long) chapter on Berdichevsky. As it stands, the Rousseauian rupture is left to play its part off-stage. Its impact is registered largely via scattered references to the *Confessions*—or to Solomon Maimon's *Lebensgeschichte* (1792–93) in its capacity as transmission belt from Rousseau to the Jews—which Moseley finds in the Hebrew autobiographical texts analyzed in the second half of the book, as if the reception history of a paradigmatic autobiography can only be told through its traces in subsequent autobiographies, rather than in a variety of other textual genres.

The off-stage quality of the Rousseauian rupture, and the considerable interpretive weight Moseley places on this event, naturally arouse suspicions of excessive binarism vis-à-vis the pre-Rousseau/post-Rousseau model. At times

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it seems that Moseley has defined "genuine" autobiography—secular, individualist, post-traditional—so narrowly as to exclude *a priori* literary representations of the self that embrace religious archetypes, community, and inherited genres. Must one "be for oneself alone" in order to qualify as autobiographer? Moseley's own evidence raises questions about the starkness of the contrast he draws between the "mythic framework of traditional teachings" and the "perilous domain of history." In Lilienblum's post-Rousseauian *Hatt'ot ne'urim* and *Derekh teshuvah*, for example, Moseley finds "a powerful mythic structure of separation, initiation and return—even of dying and rebirth—that confers upon Lilienblum's autobiographical *oeuvre* the imperishability and multifacetedness of an archetype" (375). This is certainly the way Lilienblum's life-story was read, or rather devoured, by young Jews in fin-de-siècle Eastern Europe. Indeed, most of the post-Rousseauian autobiographies Moseley examines rely to one extent or another on myths and archetypes which, if not exactly the inherited ones, serve a similar purpose of embedding individual experience in a larger (often national) framework. Admirably open about the dissonances and tensions in the texts he examines, Moseley acknowledges that discomfort with the autobiographical voice continued to pervade Jewish autobiography—only now explicitly, in the form of a nearly obligatory disavowal, in the preambles to such works, of the author's autobiographical intent. In some cases, "the self forms the subject of [the author's] discourse only so far as this is reflective of aspects of the national experience of the period" (441). Here, it seems to me, we are not so far away from "the capacity for random transferability" of the "I" characteristic of pre-Rousseauian ego-documents.

Moseley's technique of leaving no stone unturned works well for the pre-Rousseauian period, where the relevant texts, while often obscure and difficult to decode, are limited in number. It works less well, and may in fact be beyond the capacity of any single scholar (or single volume), for the period of autobiographical ferment, when the number of autobiographical texts skyrockets, not to mention ancillary (including archival) materials such as diaries, letters, etc. Despite its subtitle—*Origins of Jewish Autobiography*—Moseley's study is in fact about a subset of Jewish autobiographies: the second half of the book is limited to Eastern Europe, and within Eastern Europe, almost exclusively to works written in Hebrew. Moseley defines "Jewish autobiography" as "autobiography written in a Jewish language" (479). Those written by Jews in non-Jewish languages "can never attain the autonomy of that written in Hebrew or Yiddish, but will always be subsumed within the larger autobiographical 'circuit' and system of literary relations of the adopted language—even if this subsumption be to the category of literary 'exotica'" (41). I have my doubts about this terse pronouncement, which

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strikes me as aligning linguistic boundaries too neatly with interpretive ones. Too many of Moseley's autobiographers (and probably a substantial portion of their readers) were adept at multiple Jewish and non-Jewish languages for versions of linguistic or cultural autarky to be taken too literally. When for example Moseley wants to track the entrance of Maimon's *Lebensgeschichte* into Jewish autobiographical discourse in Eastern Europe, he does so by giving the dates of its translation into Yiddish (severely abridged, 1871–72) and Hebrew (1898), as if no East European Jew could have read it in the original German—or in Russian translation, as the Jewish historian Simon Dubnov did in the 1870s. Dubnov, it should be noted, went on to write his own autobiography in Russian; Moseley makes extensive (and excellent) use of the Yiddish translation, seemingly unaware that, according to his own definition, Dubnov's is not a "Jewish autobiography."

These criticisms notwithstanding, the impact of *Being for Myself Alone* on the study of Jewish autobiography can scarcely be overstated. Marcus Moseley makes a vast cultural landscape come alive, transforming not just what we are able to see, but how we see it. His book deserves to be read—and savored—by all scholars concerned with the "subject" of autobiography.

*Benjamin Nathans*

Franz Posset. *Renaissance Monks: Monastic Humanism in Six Biographical Sketches.* Leiden: Brill, 2004. 196 pp. ISBN 9-004-14431-5, $125.

Having identified a lacuna in scholarly exploration of Renaissance humanism, *Renaissance Monks: Monastic Humanism in Six Biographical Sketches* provides initial portraits in English of six German monks. Scholars, Posset notes, have examined humanism at some length, but have not drawn sufficient attention to monastic humanism, which was incubated in the monasteries of Northern Europe and exported elsewhere. Monastic humanism is thus not entirely distinct from Renaissance humanism in general, and should be construed as a movement that engaged with, depended upon, and even influenced the humanist enterprise that was to revolutionize Europe. Posset chronologically describes the lives of Benedictine and Cistercian monks who lived in Germany, as they are represented in their correspondence and work.

Beginning with Conradus Leontorius, born near Stuttgart, *Renaissance Monks* excavates its subjects' histories, and attempts to highlight humanist landmarks in their lives. Leontorius became a Cistercian monk (a stricter branch of the Benedictines), traveled extensively, and most importantly for his collection of sketches, edited Bibles and patristic works, lamenting in the process the many errors committed by medieval scholastics. Benedictus

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Chelidonius, Wolfgang Mayr, Henricus Urbanus, Vitus Acropolitanus, and Nikolaus Ellenbog are each the subject of subsequent chapters dealing with monastic humanism's engagement with poetry, history, and the Reformation. These chapters allow Posset to reiterate and underscore the far-reaching contacts of the monks in this volume. Each monk can be seen to contribute individually, however indirectly, to the climax of biblical humanism, and to civic humanism in general. Posset is sensitive to his subjects' relationships—actual and possible—with better-known figures of the Renaissance. Albrecht Dürer, for example, illustrated one monk's work; Luther appealed to another monk; and Erasmus knew of another of Posset's subjects. The Benedictine monks under consideration in this volume worked tirelessly for the humanist cause. Therefore, to the extent that he wishes to bring "obscure" monastic humanists to light, Posset is successful. Scholars exploring the broader epistemological and theological concerns of the European Renaissance will find useful material from which to draw. However, there are lacunae in Posset's own text that will limit *Renaissance Monks'* overall appeal.

While his introduction shows him invested in presenting his subjects to an English-speaking audience, Posset often cites Latin sources at length and offers no translation. The reader is given extracts from poems dedicated to Leontorius (33), and from a "literary monument in honor of Leontorius" (61), whose allusions we are told "only a humanist could understand," and no English translation is provided. Similarly, in Chapter Five, Posset indicates that the monk Vitus Acropolitanus is "all the more inspiring to study since he is relatively unknown. And yet, when Posset might illuminate the obscurity of his subject, he cites him at length in Latin (152–53) without translation. Paradoxically, Posset does offer an English translation of Acropolitanus's correspondence earlier in the chapter, making one wonder why some passages are translated and others are not. Granted, passages left in the original Latin may be a minor point, and may only indicate that the text is written for a specialized English-speaking audience. Yet even a specialized audience might find it hard to evaluate some of the claims Posset makes about his subjects, sometimes without accompanying evidence. "He should also be recognized," Posset says of Chelidonus in Chapter Two, "as an important figure in the history of pastoral care for the intellectuals of the Renaissance," one who had "such a command of classic studies that he was able to produce a marvelous correlation between ancient pagan mythological concepts and biblical and devotional themes" (91–92). Yet Posset cites very little to justify these claims. Since *Renaissance Monks* also shies away from situating its poets, historians, and budding hagiographers within the greater currents of Renaissance poetry, historiography, and hagiography, Posset also frustrates

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any attempt to evaluate some of his other claims. One wants to believe that the biographical subjects presented here are essential to one's understanding of humanism in general, but the evidence in support of that argument can, in some instances, be slim.

While the chapters follow chronologically, one also strains to draw links between many of the details included. Letters, for example, are cited to construct outlines of a biographical sketch, but the details themselves do not always cohere. One might be told that Leontorius traveled to France and Germany with a reform-minded abbot, and that he collected Virgil's works, but then, with little introduction or subsequent analysis, one is told that Leontorius wrote a poem against Italians and homosexuals. Analysis might have helped suture this gap, and might also have provided a thread connecting the vast number of names of individuals with whom the monk was in touch. In a similar vein, *Renaissance Monks* teases and seems not to follow through. Take, for example, this suggestive introduction to the early life of the "Jack-of-all-trades: Vitus Bild Acropolitanus" in Chapter Five: "As a humanist poet, following in the footsteps of his licentious teacher Jacob Locher Philomusus, Bild too lived an easy-going life until he fell ill and had a terrifying dream-vision that caused his moral conversion" (137). One might expect a little more detail about the waywardness of both teacher and student, and how an "easy-going life" shaped the experience of the young humanist who would become a monk and later have strong Lutheran sympathies. *Renaissance Monks,* unfortunately, foregoes the opportunity to bring its subjects fully to life. The text is thus unable to offer its readers a multifaceted perspective of each monk as an individual and as a man of the cloth.

*Duane A. Rudolph*

Ilaria Serra. *The Value of Worthless Lives: Writing Italian American Immigrant Autobiographies.* Bronx: Fordham UP, 2007. 244 pp. ISBN13: 9-7808-2322-678-8, $55.00.

Once when do the lives of ordinary, and often uneducated, perhaps even untalented writers become worthy of recognition in a book length analysis? When the author Ilaria Serra takes the time to tease out the social and psychological impetus behind the life stories she unearthed, thus convincing the reader of their significance. Indeed, the first third of the book is based on proving the value of readings that were dismissed by others. For example, she mentions elitist critic Roy Pascal, who sees texts chronicling the lives of average folks leading to worthless stories, since in his view they were impelled by realism not heroism. Serra discusses and leaves behind postmodern criticism

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of autobiography to draw on a range of disciplines, including history, psychology, and sociology, which comment on the trauma immigration causes the newcomer. In this context she sees the autobiography as fulfilling many uses for the individual and society. By recounting their hardships, losses, and growth, mature immigrant authors can derive satisfaction from making sure that others learn of their strength of character. This is not usually motivated by self-aggrandizement, but to indicate that even the life of an ordinary person can require extraordinary fortitude at times. From a societal perspective their often explicit morality stories can serve to warn fellow immigrants to be careful by telling of those who lost their way in a new, permissive culture and acted against the values of the *via vecchia* that served countless generations of poorer peasants in Italy.

Serra argues that for the immigrant to write such an autobiography, a new Italian American self was needed—not the Italian self traditionally immersed in the extended family, but with a psyche anchored in an active, individual self. However, this newer self, developed by experience and observation of the individualistic American culture, did not lead to a complete personal transformation. Serra finds that the autobiographies suggest a "Quiet individualism" which "is conducive to a narrative about the self told sottovoce rather than shouted in triumph" (31). This new perspective to some extent cuts across the differences in region, class, and gender represented by her research. The reader of such autobiographies must see them, she reminds us, as records of simple lives with moderate aspirations and pride in often ordinary success but success not available to them in Italy. We also learn of the "ethos of the survivor" as a dominant theme in the narratives. The trauma of immigration is not only a social psychological disturbance. The move often entailed living in harsh circumstances, working in dangerous trades, exploring uncharted territories with hostile natives, and for women, raising children without medical care or female kin to assist a new mother.

Ilaria Serra's sample has enough depth and scope of this hard-to-find genre to give the reader a taste of the various individuals who put pencil or pen to paper. Her focus on the works of the first generation is justified to the reader, as is her typology of immigrants that gives order to her analysis. In the following chapters the voices of Italian artists and spiritual leaders are heard: poets like Pascal D'Angelo, revolutionaries like Carlo Tresca, and spiritual immigrants like Constantine Panunzio, who became a Methodist Minister, and Father Samuel Mazzuchelli, who came to love and defend Native Americans. In her last chapter, Serra includes those from a higher social class. For some, the lives of physicians, business leaders, and professors may seem more important to preserve than those of the ordinary immigrants, for among

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those success stories are names the *Americani* recognize, like film maker Frank Capra. And many Italian Americans find comfort and status in being able to point to such *prominenti*, preferring to forget the humble origins and modest achievements of most immigrants.

However, there are many moving accounts by working-class writers and women. Neither group might be expected to leave a written account of their lives as immigrants, especially because, as Serra notes, for the peasant class, writing is an act of protest, showing a determination to become part of history outside of the confines of family and friends: "By taking writing in their own hands, by daring to produce a *book* (the insignia and accessory of a superior cultural class), by becoming subject and not object of a productive rhetoric, these authors again cross cultural boundaries" (28). Thus, worker writers define themselves through their manual labor and craftsmanship, and through their sense of destiny. Michele Panatello, for example, struggled economically during the US depression but would not return to Italy, where he could be forced to doff his cap to Fascist rulers. He saw this as what destiny wanted; this is an example of the ethos of the survivor.

Women were only infrequently found among these autobiographical authors; those who stepped out of their traditional gender roles, however, found that America offered them some independence through working in a cash economy. Rosa Cavalleri's story, recorded by settlement workers, gives voice to a girl and later woman by clearly explaining how she learned courage and resistance through the ordeal and opportunity of immigration. Anna Yona, an Italian Jew who kept her husband's manuscript alive by continuing his writing when he died, did not start out as a writer. But once challenged she went on to immerse herself in the intellectual life of Cambridge, Massachusetts. Anna's life shows us the complex layering of multiple social identities. With some enlightenment, which Ilaria Serra provides, others can see the beauty, strength, and transformations these autobiographies represent, and learn from the morality tales embedded in their texts. After all, the uneducated Italian immigrants who found their creative outlet in eccentric towers, Mediterranean cities, and a fanciful Wooden Sculpture Garden, were originally snubbed by city planners who wanted to destroy such unconventional immigrant expressions, built by those without funds or formal training. But Simon Rodia's Watts Towers and Baldasare Forestiere's underground gardens are now known globally as vernacular architecture, and Romano Gabriel's sculptures are designated important folk art.

Hopefully, the readers of Serra's pioneering work will accept her legitimizing of such writing as social fact and a valid aspect of history that gives flesh to statistics and breathes energy into stiff formal portraits. Where to look

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for such underrated literary treasures? She gives hints about possible sources for some an autobiography may be as close as the family file cabinet. There resides the autobiography of Frank Nizza, my grandfather; it will now be read with an eye for his place in her typology. Since he and Raffello Lugnani, discussed in Chapter Two on working-class writers, left San Francisco after the 1906 earthquake and fire to work in Alaska as miners, with a little imagination these two Italians can be seen huddled over a campfire chatting about the novel idea of someday writing a book about their lives.

Finally, such a book is important to encourage representatives of the many newer immigrant groups to be stewards of their own group's autobiographical expressions. In this Information Age, new technology and a growing emphasis on self-expression may encourage Vietnamese, Salvadoran, Russian, and Ethiopian newcomers to pursue writing about their immigrant and refugee experiences. All can be added to the tapestry that is part of modern society.

*Phylis Cancilla Martinelli*

Maureen Perkins, ed. *Visibly Different: Face, Place and Race in Australia.* Bern: Peter Lang, 2007. 187 pp. ISBN 3-039-11323-2, US$41.95, SFR50.

Autobiography as social science always enters a difficult space. Self-reflection has a noble history, and is a tried if not fully tested methodology. *Verstehen* enables us to place ourselves inside the life-world of the "other," but what if the "other" is ourself? Maureen Perkins from Western Australia's Curtin University has brought together a dozen Australians to write about their sense of being both Australian and "other," being something else than the blond and blue-eyed anodyne Christian (now typified by Kevin Rudd, the new Prime Minister). These people are "mixed," a mélange in parts of all the peoples who have an Australian homeland.

The authors are an impressive group, all women except for Glenn D'Cruz, an "Anglo-Indian" from Madras. One (Jan Kapetas) indeed is seen by others as not-White (referred to as a child, because of her facial features and slim legs, as "lubra lips," an epithet for an Aboriginal girl), even though all her family evidence is that she is directly descended from a Welsh immigrant of the 1850s. Later she adopts immigrant "roots" stories to defend herself from inquisitions as to her origins. Ien Ang, a leading international scholar of "race" who has a complex layered history—Indonesian, Chinese, Dutch, Australian—has written about not speaking Chinese, the disjuncture of not being able to perform the identity that others assign to her.

Perkins has two goals with this collection, which sits within a Peter Lang series about "mixed race" in the Asia Pacific. The first is to demonstrate the

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versity of Australian identities, and the sandpapery edges that racial contact and passing have produced in the social structure of the society, and in the lives of individuals labeled as "other." The second goal is to open up the telling narratives of the self around a theme of "mix." She is worried about the use of the term "race," so she plots its contemporary politics, urging her authors to work at the contradictions they feel, the pressures they experience, and the choices they make, while recognizing the term's lack of scientific rigor.

A recurrent theme is that of "passing," the adoption of a stratagem, some would say subterfuge, that allows one to slip away from the socially-despised membership of the category of "oppressed other." We must remember here that this is a very self-conscious collectivity, mostly tertiary-educated in the humanities and social sciences, and often employed as academics. They are rather more aware than most (in the tradition of Franz Fanon) that the psyche often does things that the conscious mind barely recognizes, until caught by the neck and made to address it. Farida Tilbury (Brunei-born daughter of Indian and Euro-American parents with the surname of her Anglo-Australian husband) is brought to Australia when her Ba'hai father is sacked by the country's Muslim government just as Australia loosens up on racially-based immigration restrictions in the 1960s. Tilbury likes the idea that mélange is an advantageous resource, allowing a more "polyphonic voice" (after Trin Minh-Ha). I am reminded of that most British of hymns, "All things bright and beautiful."

The cruelest stories are of course those of Indigenous children torn from their communities and families and forced to pass as White. In this passing there is privilege but also great sorrow and grieving, a bottomless hurt that corrodes the heart. Jean Boladeras tells of her passionate desire to be free of the shame of being thought Aboriginal, so much so that she ignores her mother's greeting as their paths cross, dropping her head so as to avoid eye contact. Now in the later years of her life, Boladeras has sought out her Nyungar roots, reconstituting herself through a step-by-step recovery of names, relationships, stories, and memories. The suppression of memories, of faces, of touches, of voices, requires the most extensive excavations of the mind and the body.

We learn from Perkins's authors about the crucial role of institutions—especially religious ones—in assigning blame or reward to appropriately-performed racially-approved roles. We glimpse the turmoil around generational struggles for identity as families move from country to country, traversing epochs and cultures, the younger generations inheriting the consequences of the past, yet having to construct their own particular ways of being. For instance, in Australian political life there are many Indigenous leaders with Chinese family names and ancestors, many with Indian ancestors, and many with Indonesian family members.

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Immigration is rapidly changing the face of Australia, so that these stories of the past decades are being swamped with a much more diverse and non-European intake, many themselves of mixed origins—or whose children will marry "out" and have mixed offspring. For example, Prime Minister Rudd's daughter has married a Chinese Australian; his brother has a "mixed" son (the radical artist Tranh Rudd) with his Vietnamese wife. In many parts of Australia, inter-marriage is increasingly frequent, and the children are as representative of Australia's history as those from singular cultural groups.

*Visibly Different* is an important collection that does much to achieve its goals—and has wider lessons about the complexity and nuances of individual lives, and their interconnections with each other and with larger social forces.

*Andrew Jakubowicz*

Bertram J. Cohler. *Writing Desire: Sixty Years of Gay Autobiography.* Madison: U of Wisconsin P, 2007. 254 pp. ISBN13 987-0-299-222048, $24.95.

In this engaging and well-written study of gay men's life writing in the post-war period, Bertram Cohler offers us insights into the different social and historical contexts that have informed and shaped gay subjectivity for six generations of men. Cohler uses the concept of generation-cohort "as a means for understanding the impact of time upon the experience of self and others in the meaning we make of sexual attraction for other men" (17). He argues that the life narratives published by each cohort evince a "generational consciousness" that underlines how the experience of "being gay" is a product of wider discursive forces. Drawing upon pioneering research conducted by Ken Plummer in his 1995 book *Telling Sexual Stories,* Cohler advances a social-constructionist interpretation of gay desire, arguing that "rather than assuming sexual orientation as innate or 'hardwired', we might better understand the desire for sexual and social relationships with other men ... as a particular kind of shared life story learned within a particular time and place" (10).

Regarding choice of narratives, Cohler has relied upon stories that are "information rich" (23), ones that he thinks best illustrate the generational shifts under discussion. Yet, despite an awareness that "such factors as geography, ethnicity, social status and sexual orientation" (217) have enormous impact on how individuals understand and represent the course of their own lives, the selection of gay men chosen is somewhat homogenous in terms of race (white), class (if not middle-class at origin, then upwardly mobile), and geography (primarily urban). There are few moments, then, when Cohler's overall schema is disrupted by voices from same-sex-desiring men who might better

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be described as "queer." In this regard, one might think of the late artist and former teen-hustler David Wojnarowicz, whose 1991 *Close to the Knives: A Memoir of Disintegration* is a lacerating critique not only of establishment persecution of those who are sexually different, but also of the numbing conformity of late 80s gay culture. Wojnarowicz was certainly not one of the generation of gay youth" who "found acceptance from family, school, and community for their alternative sexual identity" (20), and it would have been interesting to hear more from narratives that disrupt rather than confirm the genealogy of growing acceptance that Cohler's book outlines. After all, it is only a certain kind of gay life that has become acceptable—one that many queer theorists would label "homonormative."

Of particular interest in this study is the attention paid to gay life writing on the Internet, and the importance of this genre for solving problems of isolation for a younger generation of gay men. As Cohler points out, "Readers of these Internet accounts are . . . able to use this master narrative as a means of organizing their own life experiences into a coherent story of oneself as gay" (11). Young men who in previous generations would have needed to network face-to-face in urban-based gay communities in order to seek out role models and possible life paths can now do so virtually and at a younger age. Importantly, too, these young men are themselves able to tell their stories online, often before they are able to communicate about their same-sex desires face-to-face. As Cohler notes, this "activity of telling or writing a life story is itself a practice that fosters the construction of an identity" (217). Telling here is the notion of a "master narrative," a controlling factor in the narration of gay lives complained of by Paul Robinson who, in his 1999 book *Gay Lives,* expresses regret at the ubiquity of "the coming out narrative," wondering "what explains why this particular version of a homosexual life is now the only one we tell ourselves" (393). Cohler's book, articulating in great detail, as it does, the wider social and historical factors that enable life stories to take on the shape they do, goes a long way toward answering this question.

At the end of the book, Cohler muses whether the growing climate of social acceptance might result in future gay life writing focusing on "gay marriage or parenthood rather than the search for self-respect," stories which show "little of the subversive character of life stories written in earlier generations" (225). One is left wondering that if this is indeed the case, who will want to read them? What would have been exciting in this collection would have been more attention given to what Roderick Ferguson has termed "the turn to institutionality"—the strong desire evinced in many gay life stories to have gay lives and relationships normalized, institutionalized, and bureaucratized in the same manner as their heterosexual alternatives. Cohler's book

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does much to support Ferguson's contention that "we are now in a moment in which institutionalization is the standard of the evolved and developed critical subject."

**WORK CITED**

Ferguson, Roderick A. "Administering Sexuality; or The Will to Institutionality." *Radical History Review* 100 (Winter 2008): 158–69.

*Mark McLelland*

Hartig, Rachel M. *Crossing the Divide: Representations of Deafness in Biography*. Washington, D.C.: Gallaudet UP, 2006. 161 pp. ISBN 1-56368298-2, $29.95.

A biographical treatment of three deaf French biographers' treatments of their deaf subjects. In each central chapter, Hartig first constructs her own biographies of the three late nineteenth and early twentieth century deaf biographers at the focus of her book—Jean-Ferdinand Berthier, Yvonne Pitrois, and Corinne Rocheleau. Arguing that each of these three biographers approaches his/her "subject" as a way of approaching self—"to explore their innermost selves and deal with feelings of ambivalence about their own deafness" (viii)—Hartig suggests that each of these three biographers writes as a way to cross a cultural divide that exists between deaf and hearing people. The opening and closing chapters first discuss the general (autobiographical) nature of biographical form, and then, in conclusion, the more specific role of these three biographers' use of the genre as a way "to heal the traumas they had experienced" (as deaf people). As the biographer of other biographers, Hartig does not reflect on her own auto/biographical role in this work.

*Brenda Jo Brueggemann*

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# REVIEWED ELSEWHERE

Contributing reviewers Nell Altizer, Patricia Angley, Alana Bell, Judith Lütge Cauffie, Michael Fassiotto, Noel Kent, John W. I. Lee, Gabriel Merle, Dawn Morais, Barbara Bennett Peterson, Forrest R. Pitts, and Yvonne Ward provided the excerpts for this issue.

Publications reviewed include *The Age, American Scientist, Annnals of the Association of American Geographers, Bryn Mawr Classical Review, Cahiers Charles, Far Eastern Economic Review,* (Toronto) *Globe and Mail, Journal of Asian American Studies, Journal of Asian Studies, Journal of World History, Medieval Review, Les Monde des Livres, The New Yorker, New York Review of Books (NYRB), New York Times Book Review (NYTBR), Le Nouvel Observateur, Presidential Studies Quarterly, Science, Times Literary Supplement (TLS), Washington Post National Weekly Edition (WP),* and *Women's Review of Books,* and from South Africa, *African Studies Review, Artsmart, Cape Times, Fair Lady, Financial Times, The Herald, KZN Literary Tourism, Litnet, Servamus, Sowetan, and UCTNews.*

**Améry, Jean**

*Jean Améry.* Irène Heidelberger-Leonard. Trans. (from German) Sacha Zilberfarb. Paris: Actes Sud, 2007. 370 pp. Euro28.

Born Hans Meyer (Oct. 31, 1912) in a Viennese Jewish bourgeois family, Jean Améry survived Auschwitz but remained a perpetual exile, for whom literature was the only "Heimat." In 1966, he published *Par-delà le crime et le châtiment,* an epoch-making essay meant to conquer the unconquerable. Ten years later, his *Traité sur le suicide,* defending intentional death, met with considerable success. But the failure of his *Charles Bovary* led him to envisage suicide, which took place on Oct. 17, 1978. A harsh, even tragic life, lacking in the recognition so indispensable to men of letters that history relentlessly refused him.

Christine Lecerf. *Le Monde des Livres,* Jan. 18, 2008: 7.

**Andrews, Julie**

*Julie Andrews: An Intimate Biography.* Richard Stirling. New York: St. Martin's, 2007. 376 pp. $27.95.

Except for a few unrevealing interviews, Stirling, an actor as well as a writer, is reliant on pre-existing material. There is a rehash of some entertaining runs on the set of 'Hawaii' between Andrews and Richard Harris, who called her 'condescending and mean,' and there is the novelist Penelope Mortimer's damning summation: 'Miss Andrews depresses me. . . . If her vowel sounds weren't quite so pure, and her expression was less totally confident, I might

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be able to feel a twinge of sympathy for her." The rest is a slog through the press coverage, mainly of her second marriage, to Blake Edwards, and her five children. Bizarre emphasis is put on the importance of her zodiac sign, and there are lots of breathy lines like 'Julie Andrews, the singing nun, would sing no more.'"

Emma Brockes. *NYTBR*, Mar. 30, 2008: 16.

**Antrim, Donald**

*La Vie d'après [The Afterlife].* Donald Antrim. Trans. (from US English) Francis Kerlin. Paris: Ed. De l'Olivier, 2007. 220 pp. Euro21.

His mother was alcoholic, and "infinitely fragile." After her death in 2000, Donald Antrim published several short autobiographical texts in the *New Yorker*, which later became chapters of *The Afterlife*, "a book which probably took me some 40 years to write," and in which grief and gravity leave a place for the miraculous solace of humor, and a Chekhovian sense of absurdity.

Fabienne Dumontet. *Le Monde des Livres*, Jan. 18, 2008: 10.

**Babchenko, Arkady**

*One Soldier's War.* Arkady Babchenko. Trans. Nick Allen. New York: Grove, 2008. 395 pp. $27.50.

A memoir of his experience of the war in Chechnya told by a Russian conscript. "This is a great book. From cover to cover, it is filled with the realities and horrors of a war that barely touched the West. To read it, is to have a soldier's-eye view of what some called the Russian Vietnam."

Fred Doucette. *Globe and Mail*, Mar. 15, 2008: D5.

**Balfour, Arthur**

*Balfour: The Last Grandee.* R. J. Q. Adams. London: John Murray, 2007. 475 pp. £30.

An "accomplished and sympathetic new biography." "With solid research and balanced judgement, Adams uncovers as much of Balfour's deliberately shielded personality as is perhaps ascertainable."

Paul Smith. *TLS*, Feb. 8, 2008: 23.

**Baker, Josephine**

*Josephine Baker in Art and Life: The Icon and the Image.* Bennetta Jules-Rosette. Urbana: U of Illinois P, 2007. 368 pp. $35.00.

Jules-Rosette says that her book "offers critical reflections on the symbolic Baker and the images that she and her collaborators constructed during the era of modernity and for the postmodern future." Ladd says that Jules-Rosette's text is worthy of a "significant place in the canon of Franco-American

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cultural studies and twentieth century French and American history." While not a traditional biography, according to Ladd, readers will comes to know the complexities and contradictions in the persona of this legendary artist."

Florence Ladd. "Creating Herself." *Women's Review of Books* 25.1 (2008): 25–27.

**Bell, Gertrude**

*Gertrude Bell: Queen of the Desert, Shaper of Nations.* Georgina Howell. New York: Farrar, Straus and Giroux, 2007. 481 pp. $27.50.

Sjoholm points out that Howell gives readers a view of Bell as a "stateswoman whose diplomacy and political analysis on behalf of Britain helped overthrow the declining Ottoman Empire in Arabia and Mesopotamia after World War I." Howell tries to defend Bell's opposition to the enfranchisement of British women, but Sjoholm points out that "[u]nderstanding how class could trump gender doesn't diminish or obscure Bell's considerable achievements; in fact, to a large extent it explains them. She considered herself to be different from other women, a belief supported by her wealth and class, and that gave her the confidence to live as she did."

Barbara Sjoholm. "The Wide Plain and the Limitless World." *Women's Review of Books.* 25.1 (2008): 27–29.

**Berr, Hélène**

*Journal.* Hélène Berr. Preface by Patrick Modiano. Paris: Tallandier, 2007. 300 pp. Euro20.

Hélène Berr is not Anne Frank. She is not a recluse. When she begins her *Journal*, she is 22. Belonging to a bourgeois family, she is a bright student, preparing for the agrégation degree in the Sorbonne. She plays the piano, she is surrounded by loving parents and admiring boys. She likes to walk about in the Quartier Latin. The first trauma comes in the summer of 1942, when she is compelled to wear the yellow star. "If they knew what a crucifixion it is for me . . . there in that sunny courtyard of the Sorbonne, among all my comrades . . . as if I had been branded on my brow." In November 1943, she notes: "There is a report that some convoys have been gassed at the Polish frontier. There must be some truth behind this." Desperate, resigned, revolted, she is aware of what the future had in store for her, and cannot play the piano anymore. "Do many people realize what it is to be 20 in that awful storm, at the age when one is ready to meet the beauty of life, and ready to have confidence in men?" March 7, 1944, begins the descent into Hell: Drancy, Auschwitz, with her parents. Hélène Berr's journal reminds us of the Dutch woman Etty Hillesum: the same depth of analysis, literary quality, and somber lucidity. Poignant reading.

Thomas Wieder. *Le Monde des Livres*, Jan. 18, 2008: 7.

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**Black, Conrad**

*Tilted: The Trial of Conrad Black.* Steven Skurka. Toronto: Dundurn, 200
277 pp. $24.99.

Skurka is a Canadian criminal lawyer. "For the reader with a general interes
in the trial and the doings of the Hollinger Four, Skurka affords some fres
perspectives and original reporting. . . . As to the aesthetic merits of the book
the results are a little dicier. Skurka has, it seems, assembled a collage of h
blog entries, mixed with more contemporaneous reflections. The problem
that, read now, rather than in the full gallop of what he was thinking then
Skurka can sound naive or discordant or both."

Douglas Bell. *Globe and Mail,* Mar. 1, 2008: D

**Blackburn, Elizabeth H.**

*Elizabeth Blackburn and the Story of Telomeres: Deciphering the Ends of DNA.*
Catherine Brady. Cambridge: MIT P, 2007. 412 pp. $29.95.

"Elizabeth H. Blackburn, telomere, and telomerase are not yet household
names, but odds are we'll see Blackburn in Stockholm before we see federally
funded research on embryonic stem cells. Blackburn's groundbreaking work
in telomere biology is a remarkable story woth telling. Beyond this, Catherine
Brady's *Elizabeth Blackburn and the Story of Telomeres* offers a commanding
ing account of an inspiring effort to overcome gender bias along with advice
about doing science, conquering academic politics, and taking responsible
positions on science policy.

Michael A. Goldman. *Science* 319.5869 (14 Mar. 2008): 146

**Bloomberg, David**

*My Times.* David Bloomberg. Simon's Town: Fernwood, 2007. 336 pp.
R195.

The subtitle of *My Times* describes the author as "man of theatre, lawyer
businessman and former mayor of Cape Town," a neat encapsulation of his
memoirs. He tells about his experiences as a member of the Cape Town City
Council and as a lawyer (he defended Dimitrio Tsafendas, the man who fatally
stabbed the Prime Minister, Dr. H. F. Verwoerd, in Parliament in 1966) and
as a theatre producer. He and his wife left South Africa for England twenty
years ago. *My Times* is a well-written and absorbing memoir by a gifted man
who has led a varied and unusually interesting life.

Michael Green. *Artsmart,* Dec. 3, 200

**Brinkley, John R.**

*Charlatan: The Fraudulent Life of John Brinkley.* Pope Brock. New York:
Crown, 2007. 336 pp. $24.95.

"Pope Brock captures the shamelessness and adaptability that make Brinkley

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fascinating, and details his genuine contributions, none of which involve medicine; on XERA, the 'border blaster' radio station that he opened in Mexico to peddle his cures and dubious politics out of the reach of regulators, he gave acts like the Carter family a national audience, hiring them to sing between his sales pitches."

*The New Yorker,* Mar. 3, 2008: 83.

"Pope Brock's tale turns dark and cautionary, a reminder of the high price of gullibility and ignorance. These are aspects of human nature that just don't go away; even today, in the age of supposed medical enlightenment and sophistication, 'rejuvenation is a global bazaar of infomercials and Web addresses, tools and toys for every need.' John R. Brinkley may be long dead (since 1942), but his heirs in quackery continue to flourish."

Jonathan Yardley. *WP,* Mar. 3–9, 2008: 39.

**Brown, Carrie**

*Losing My Balance.* Carrie Brown. Wandsbeck: Reach, 2007. 150 pp. R168.

Carrie Brown was diagnosed with breast cancer at the age of 27. She tells the story of her life prior to the diagnosis and after. Every woman, young and old (and the men who want to learn how to truly love and support their partners under such circumstances or who must deal with cancer themselves) must read this inspirational book.

Kotie Geldenhuys. *Servamus* Nov. 2007.

**Bush, George W., and Ronald Reagan**

*Reagan's Disciple: George W. Bush's Troubled Quest for a Presidential Legacy.* Lou Cannon and Carl M. Cannon. New York: Public Affairs, 2007. 382 pp. $27.95.

"The Cannons contend that far from being a militant crusader, Reagan was a prudent leader—prepared to compromise with Congressional Democrats, resistant to embroil the United States in foreign wars, eager to maintain America's alliances and acutely aware of the limits of American power. Their sharp and discriminating account suggests that in seeking to win one for the Gipper, Bush, like not a few conservatives, has substituted a cartoon for reality."

Jacob Heilbrunn. *NYTBR,* Mar. 2, 2008: 11.

*The Bush Tragedy.* Jacob Weisberg. New York: Random House, 2007. 271 pp. $26.00.

"Weisberg sees Bush's life, and his presidency, as the product of a series of relationships—with his family and with the two men who most decisively influenced his administration: Karl Rove and Dick Cheney. All these relationships, he argues, contributed to Bush's failures, but none more importantly than the complicated one with his father."

Alan Brinkley. *NYTBR,* Mar. 2, 2008: 10.

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"This is not a book of extensive original reporting. Rather, it is one of analysis built upon much that has already been reported, and much that is observable but not so often reported. Pulling together Bush's personal history and his relationship to his family, to his faith and to his surrogate family in the White House, Weisberg concludes that the decision to invade Iraq grew out of a predisposition 'to vindicate his family and outdo his father' by 'completing a job his dad left unfinished' when the senior Bush allowed Saddam Hussein to remain in power at the conclusion of the first Gulf War."

Michael Getler. *WP,* Feb. 4–10, 2008: 36.

*Bush's War: Media Bias and Justifications for War in a Terrorist Age.* Jim Kuypers. Lanham, MD: Rowman & Littlefield, 2006. 197 pp. $29.95.

"As president George W. Bush continues to suffer from a particularly bad case of the second-term public opinion blues, along comes an important new book to examine how powerfully the president's fortunes depend not only on what the administration says but also what the media say the White House said. Jim Kuypers, an assistant professor of political communication at Virginia Tech, examines this contrast with a particularly intense focus on five crucial presidential speeches relating to the War on Terror."

Stephen J. Farnsworth. *Presidential Studies Quarterly* 37.4 (Dec. 2007): 782–83.

**Chalabi, Ahmed**

*The Man Who Pushed America to War: The Extraordinary Life, Adventures, and Obsessions of Ahmad Chalabi.* Aram Roston. New York: Nation Books, 2007. 369 pp. $27.50.

"In 'The Man Who Pushed America to War,' Aram Roston, a television reporter and producer, tells about every Chalabi machination in 53 staccato chapters—beginning with his childhood. Only rarely does he slip into analysis or commentary, as when he invites readers to imagine Chalabi as an amalgam of Don Quixote, Captain Ahab and Elmer Gantry."

Leslie H. Gelb. *NYTBR,* Apr. 27, 2008: 21.

**Chekhov, Anton**

*Tchekhov.* Virgil Tanase. Paris: Folio-biographies, 2007. 404 pp. Euro8.40.

Yet another biography of Chekhov? But one never tires of him. Tanase consulted archives in Moscow, didn't learn much there, but drew from the letters and books of Chekhov's friends an extraordinary gallery of portraits, which is the better part of his book. As for Chekhov, he shows a man without illusions who regrets not having (contrary to his friends Tolstoi and Gorki) an ideal but who knows he cannot and must not do otherwise than describe reality as it is. A man with a redoubtable sense of humor, capable of colossal ennui, whose bouts of anger, especially on literary matters, were famous. Whose credo was

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to write, write, and write in order to reach the most concise description of life. Whose ultimate conviction was that anyway "on the earth we can understand nothing. Blockheads and charlatans alone understand everything."

Brigitte Salino. *Le Monde des Livres,* Feb. 29, 2008: 9.

**Chessex, Jacques**

*Pardon mère.* Jacques Chessex. Paris: Grasset, 2007. 220 pp. Euro17,50.

The author, the Goncourt Prize winner in 1973 for *L'Ogre,* followed by nearly fifty books, writes a lament to pay a debt to his mother: he reproaches himself for ill-loving her, although passionately. He accuses himself of having been "disagreeable, ungrateful, wicked." It is an act of contrition, an incantory narrative, a Way of the Cross in 37 Stations. All her life, the austere protestant had disliked the idea of being incinerated. Yet, in her old age, perhaps out of scorn for what she had become—sick and blind—she opted for cremation. So she was tombless—until her son wrote this book to give her a sepulture and bring her back to life.

Jo.(syane ) S.(avigneau). *Le Monde des Livres,* Mar. 7, 2008: 10.

**Clinton, Hillary**

*Thirty Ways of Looking at Hillary: Reflections by Women Writers.* Ed. Susan Morrison. New York: HarperCollins, 2007. 254 pp. $23.95.

"It is odd, if one pauses to consider it, to have a living person be the subject of an anthology. It puts her in the same category as the kind of cataclysmic event, or deep moral question, or psychological condition, that groups of intellectuals are more commonly convened to discuss. And yet Hillary Clinton has already engaged with so many of these things in her thus-far remarkable life, perhaps it makes perfect sense."

Alexandra Jacobs. *NYTBR,* Feb. 10, 2008: 20.

**Cohen, Jared**

*Children of Jihad: A Young American's Travels Among the Youth of the Middle East.* Jared Cohen. New York: Gotham, 2007. 278 pp. $30.00.

This book is a memoir of a young American Jewish man's travels across the Middle East after September 11, with the intention of understanding the views and cultures of Middle East youth. Though Cohen's historical context is sometimes inaccurate, and his own biases are evident in the text, "[h]is intentions are noble, his courage is beyond dispute and his attempt to bridge the Islam-West divide by simply listening to 'the other' is to be applauded." The book is also credited for its "nuanced and balanced assessment of social attitudes among Iranian youth."

Nader Hashemi. *Globe and Mail,* Feb. 2, 2008: D3.

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## Coles, Don

*A Dropped Glove in Regent Street: An Autobiography By Other Means.* Don Coles. Montreal: Véhicule, 2007. 144 pp. $18.95.

"Don Coles's refreshing Eurocentrism, high-minded literary values and erudition, which are always cause for praise, are never more on display than in *A Dropped Glove* . . . which collects his occasional prose writings. The best of what's here shows Coles in the thick of it, translating Swedish poet Tomas Tranströmer, his first fateful brushes with poetry, with women, working in bookshops and just getting by in London, Stockholm and Florence."

Jason Rotstein. *Globe and Mail,* Jan. 19, 2008: D2

## Coltrane, John

*John Coltrane, sa vie, sa musique.* Lewis Porter. Trans. (from English) Vincent Cotro.. Paris: Ed. Outre Mesure, "Contrepoints," 2007. 384 pp. Euro32

*John Coltrane. 80 musiciens de jazz témoignent.* Tributes assembled by Franck Medioni, preface by Francis Marmande, Paris: Actes Sud, 2007. 368 pp. 93 photos (black & white). Euro35.

Forty years after his death come two remarkable books. Porter's is a monument of erudition, his analyses are vigorous, his sources new, including more than 200 interviews. The key works are analyzed in detail. Porter underlines the coherence between the man Coltrane and his music, the fact that he pursued consciously an aim: "that his music should be a factor for good." Franck Medioni's approach is different: he has collected the opinions on Coltrane of eighty jazz musicians. The conclusion is exacting, demanding, human, a great singularity coupled with a sense of universality.

Paul Benkimoun. *Le Monde des Livres,* Jan. 18, 2008: 9

## Conan Doyle, Arthur

*Conan Doyle: The Man Who Created Sherlock Holmes.* Andrew Lycett. London: Weidenfeld & Nicolson, 2007. 527 pp. $39.95.

"Lycett is the first biographer in recent years to have access to large numbers of Conan Doyle's letters." He "uses the new material well to draw conclusions about Conan Doyle's character and actions throughout the book. . . . In the end, Lycett gets further inside Conan Doyle's mind than any previous biographer has gone. . . . There is still something to be said about many aspects of his life, character and literary output. But this is certainly the best biography we have had, and well worth reading by anyone interested in the life and times of Sir Arthur Conan Doyle, fans of Victorian and Edwardian literature and Sherlockian enthusiasts."

Clifford Goldfarb. *Globe and Mail,* Jan. 19. 2008: D8

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**Copernicus, Nicolaus**

*Copernicus' Secret: How the Scientific Revolution Began.* Jack Repcheck. New York: Simon & Schuster, 2007. 239 pp. $25.00.

"Jack Repcheck's new biography, 'Copernicus' Secret,' at last brings the astronomer to life in a way that past efforts have not quite achieved. He paints the sites in a particularly vivid fashion, evoking, for example, provincial Frombork, where 'the streets were narrow, the cottages small and nondescript, and the entire place smelled of fish.' And he gives a clear account of the political and administrative structures of the cathedral chapter where Copernicus was a senior figure."

Owen Gingerich. *NYTBR,* Jan. 13, 2008: 29.

**Coward, Noel**

*The Letters of Noel Coward.* Ed. Barry Day. New York: Knopf, 2007. 780 pp. $47.00.

"We're lucky . . . that Coward was a prolific writer of letters, that he wrote with an appealing combination of wit and pith, and that he was blessed with an editor who found stacks of letters both to and from the great man and has provided so much contextual commentary that his collection amounts to a full-blown biography." Coward's "letters are charming and witty, gossipy and observant . . . occasionally scolding but generally affectionate. This is a thick, lovely book."

Nicholas Pashley. *Globe and Mail,* Jan. 12, 2008: D9.

**Cruise, Tom**

*Tom Cruise: An Unauthorized Biography.* Andrew Morton. New York: St. Martin's, 2007. 344 pp. $25.95.

"Morton says Cruise has been called Scientology's 'savior' and apparently holds him accountable for the religion's airbrushed image, as well as for deaths that supposedly occur when people take to heart warnings about the evils of prescription medication, like the one he issued in his famous 'Today' show rant. Morton even indulges the disappointment of former classmates from Glen Ridge, N.J., that Cruise didn't further their careers or buy one a Mercedes."

Ada Calhoun. *NYTBR,* Feb. 17, 2008: 15.

**Dalai Lama**

*The Open Road: The Global Journey of the Fourteenth Dalai Lama.* Pico Iyer. New York: Knopf, 2007. 275 pp. $24.00.

"In 'The Open Road,' Iyer takes a long, hard look at the many meanings of this deceptively simple man. At first blush, one might wonder why Iyer, best known as the author of many travel memoirs including 'Video Night in

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Kathmandu' and 'Sun After Dark,' would take on such a subject. The answer lies in the understanding that Iyer is not just a travel writer, and the Dalai Lama is not just a monk."

Holly Morris. *NYTBR,* Apr. 6, 2008: 12

"This intellectual journey [the Dali Lama's initiation into the modern world] is what principally interests Iyer, a novelist, travel writer, and contributor to *Time,* who has written incisively on the dawning of our present moment in history 'in which almost every culture could access every other.' He presents the Dali Lama as a heartening product of the same encounters between the old and the new, the East and the West, that have stung many other traditional-minded people around the world into reactionary fundamentalism."

Pankaj Mishra. *The New Yorker,* Mar. 31, 2008: 120–23.

**Darwin, Charles**

*Darwin: Discovering the Tree of Life.* Niles Eldridge. New York: Norton, 2005. 256 pp. $35.00.

"*Darwin: Discovering the Tree of Life* is a provocative contribution to Darwin scholarship. In it, Eldridge makes a compelling case that Darwin boarded the *Beagle* a traditional creationist and disembarked a committed materialist. Eldridge also traces the philosophical transformation that metamorphosed Darwin the methodical observer/experimentalist into Darwin the model of a modern major scientist. . . . Darwin was uncannily conscious of the way he reasoned. That intellectual self-awareness, coupled with his graphomania, bequeaths to us the genesis of the single most influential scientific theory in contemporary Western culture."

Robert Dorit. *American Scientist* 94.2 (Mar.-Apr. 2008): 178–80.

**The Dasslers**

*Sneaker Wars: The Enemy Brothers Who Founded Adidas and Puma and the Family Feud That Forever Changed the Business of Sports.* Barbara Smit. New York: Ecco/HarperCollins, 2007. 384 pp. $26.95.

"Barbara Smit's fundamental claim in 'Sneaker Wars' is that the multi-generational feud involving members of the German Dassler family 'forever changed the business of sports.' She says in her introduction that the feud 'shaped the modern sports business, giving rise to corruption and ever increasing financial stakes.'" "Well, at least this isn't complete hyperbole."

Joe Nocera. *NYTBR,* Apr. 27, 2008: 15.

**Donald, Graeme Vivian**

*Without Fear.* Graeme Vivian Donald. London: Athena, 2007. 380 pp. R230. Graeme Donald recounts his experiences in New Zealand as a boy, his wartime anecdotes in the Royal Air Force in WWII (he had by now relocated to Port Elizabeth, South Africa), and his failed first marriage and successful

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second marriage. His stories are quaint and sometimes ribald, told in the slang of a bygone era. Although no great work of literature, this is a frank and honest record, which is an important document of the author's times.

Hugh Baakens. *The Herald*, Oct. 26, 2007: 6.

**Doucette, Fred**

*Empty Casing.* Fred Doucette. Vancouver: Douglas & McIntyre, 2008. 256 pp. $34.95.

"In *Empty Casing*, Fred Doucette tells the story of one soldier, Doucette himself, who rises through the ranks of the Canadian army until, faced with the extraordinary stresses and particular viciousness of the Bosnian conflict, he finally succumbs to mental injury and is ultimately medically discharged from the army. . . . [A]s a guide to the tortured mind of a soldier injured by the stresses of modern war, and the hard road to recovery, told by a straightforward and proud man 'wont to speak plain and to the purpose, like an honest man and a soldier,' as Shakespeare put it, it is compelling and revealing."

Patrick Rengger. *Globe and Mail*, Mar. 1, 2008: D1.

**Eglin, Colin**

*Crossing the Borders of Power.* Colin Eglin. Johannesburg: Jonathan Ball, 2007. 374 pp. R225.

*Crossing the Borders of Power*, the memoirs of Colin Eglin, the famed politician in opposition to the apartheid regime, takes the reader through a remarkable career at the forefront of South African political history. Eglin served the Progressive Party, the "golden thread of liberal opposition," through seven prime ministers and presidents and under five constitutions.

*UCT News* 2007: 20.

**Eppolito, Louis**

*The Good Rat: A True Story.* Jimmy Breslin. New York: Ecco/HarperCollins, 2007. 270 pp. $24.95.

"Breslin chronicles the cops' sordid tales with a mixture of awe, repugnance and perfect diabolical detail. He remains a master of transforming crookery into opera."

Marc Weingarten. *NYTBR*, Feb. 11-17, 2008: 13.

**Ernaux, Annie**

*Les Années.* Annie Ernaux. Paris: Gallimard, 2007. 242 pp. Euro17.

"Says Annie Ernaux: "The Woolfian title is a mere coincidence," adding that "The initial title was 'the total novel.'" Finally. it is an autobiography—of a certain type. Ernaux summons all her memories: individual, collective, material, social, and political, cultural and popular, and of course, feminine and

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feminist—hence the passage from "she/*elle*" to "us/*nous*," and the indeterminate "*on*." In short, *Les Années* is an impersonal autobiography. It is written in dry, cold, forthright sentences. One feels a fierce desire to save "something of the time when one will be no more." True, time's winged chariot is hurrying near when one has breast cancer.

Christine Rousseau. *Le Monde des Livres*, Feb. 8, 2008: 3

**Fantino, Julian**

*Duty: The Life of a Cop*. Julian Fantino with Jerry Amernic. Toronto: Key Porter, 2007. 320 pp. $34.95.

"Julian Fantino, currently Commissioner of the Ontario Provincial Police, is probably the highest-profile law-enforcement official in Canada. In this hard-hitting memoir, he tells the story of his life, from his humble beginnings in Italy, his early years as a beat cop in Toronto, his experiences in the drug squad, homicide and other areas of policing, to his leadership of four major police forces. Along the way, he provides insight into the struggles against organized crime, the exploitation of children, police corruption, terrorism and into the justice system."

H. J. Kirchhoff. *Globe and Mail*, Jan. 12, 2008: D16

**Feinstein, Andrew**

*After the Party: A Personal and Political Journey Inside the ANC*. Andrew Feinstein. Johannesburg: Jonathan Ball, 2007. 300 pp. R170.

Feinstein is a once starry-eyed ANC MP whose probe into allegations of corruption in a multi-billion-dollar arms deal led the party to embark on what he describes as a shameful cover-up and ultimately led to his resignation in despair. His narrative is cloaked in his life story, the tale of a white South African who grows up in comfort under apartheid and gradually becomes aware of the injustices of the regime. It is movingly told but will be familiar to readers of other memoirs by white South Africans. The chapters on his time as head of parliament's Standing Committee on Public Accounts (Scopa), however, are compelling political drama. The book's title alludes to the hang-over that followed the euphoria of the 1994 elections. But the word "party" also clearly refers to the ANC itself and the implication is clear: by failing to confront the corruption in its ranks, the ANC has become a rather more sordid organisation than it once laid claim to be. Anyone seeking to understand the questions that hang over South Africa should read this book.

Alec Russell. *Financial Times.com*, Dec. 17, 2007

Feinstein's book adds to the confusion of heightened tensions among ANC Party members. The cover is misleading: it is not about Feinstein's journey in the ANC (as implied by the bold ANC colours on the cover), but about besmirching both the ANC and President Thabo Mbeki. Feinstein's pen is

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poisonous and divisive to the ANC he claims to love. Feinstein sounds like a disgruntled white man who thinks that siding with black people in their struggle is a passport to bad-mouth the government. He is a good writer, but his book can lead you astray if you are not politically grounded.

Zenoyise Madikwa. *Sowetan,* Nov. 20 2007: 19.

**Fine, Derrick**

*Cicada Move: My Journey of Living Openly with HIV.* Derrick Fine. Kommetjie: The Openly Positive Trust, 2007. 260 pp. R180.

*Cicada Move* is a poignant and revealing memoir of living with HIV in South Africa. Derrick Fine expresses his story in prose, poems, photographs and cartoons. Through flashbacks to his early life, the challenges of coming out as a gay man, his gradual disclosure of living with HIV and the joy of finding love, Derrick's personal journey celebrates life, offers hope and calls for greater visibility of people living with HIV. Included are lessons and questions for discussion, as well as positive-language guidelines to help remove the stigma around HIV which can be used in awareness workshops and support groups.

*Litnet,* Dec. 10, 2007.

**Fischer, Scott**

*Mountain Madness: Scott Fischer, Mount Everest and a Life Lived on High.* Robert Birkby. Citadel/Kensington, 2007. 342 pp. $24.95.

"Scott Fischer is best known as the charismatic American guide who died on Everest in 1996, a disaster told in Jon Krakauer's 'Into Thin Air.' To his friend Robert Birkby, for Fischer to be remembered for that tragedy alone is an unjust summation of an extraordinary life. 'Mountain Madness' is a personal, uncritical biography that rounds out the portrait of Fischer sketched in Krakauer's best seller."

Bruce Barcott. *NYTBR,* Feb. 11–17, 2008: 18.

**Foucault, Michel**

*Foucault. Sa pensée, sa personne.* Paul Veyne. Paris: Albin Michel, "Bibliothèque Idées," 2007. 222 pp. Euro16.

According to P. Veyne, and contrary to a widely held idea (in the US and in Europe as well), Foucault was no leftist. He didn't dream of revolution. He never mentioned "the bourgeois society" or "capitalist exploitation." What fascinated him was the defense of the outcasts and the damned. He was sensitive to all that had to do with "infamous men." He never acted from abstract, general motives, but always for special cases, in an affective reaction. He was a fighter of wrongs. Half historian, half philosopher, there was a certain imprecision in his conceptual vocabulary. But he was looking for an answer to that general philosophical question: the question of truth. And for him, truth didn't exist. Foucauld was a sceptic. He invites us to be conscious of the vanity of

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our convictions. Cheerfully—mourning over truth doesn't prevent laughing or acting. Foucault is one of Nietzsche's children, of course.

R.(oger)–P.(ol) D.(roit). *Le Monde des Livres,* Mar. 21, 2008: 10

**Gable, Clark**

*Clark Gable: Tormented Star.* David Bret. New York: Carroll & Graf, 2007. 287 pp. $26.00.

"David Bret's angle on Clark Gable is this: Gable was 'gay for pay' and 'rough trade,' and he enjoyed having sex 'for bucks.' In addition, he 'would sometimes scrub his penis until it bled' and used a device to prolong erections. If these tidbits from the book's first few pages aren't too much information for you, you're in luck. This breathtakingly trashy biography does not skimp on sordid anecdotes."

Ada Calhoun. *NYTBR,* Mar. 30, 2008: 15

**Gandhi, Mahatma**

*Gandhi, ou l'éveil des humiliés.* Jacques Attali. Paris: Fayard, 2007. 544 pp. Euro23.

In a way, Gandhi's assessment is negative (the secession of Pakistan, Indo-Muslim massacres, the illusory victory of the abolition of castes, non-violence as a dead letter). (In this respect, Christ too was a loser.) The truth is that Gandhi, like Socrates, speaks to his countrymen only. (In South Africa, he refused to make common cause with the Blacks, then he frustrated his Jewish friends by advising them to accept nazi violence.) His ultimate aim: to prevent India from becoming an "Englishistan." Hence, the practice of the spinning wheel, the fakir's garb, the anathema against the bike. Also, vegetarianism, fasts, chastity. Gandhi has his weak points too: poor husband, poor father, sometimes a despotic guru. But his charisma and indomitable sweetness awakened his people and helped drive the oppressor away without bloodshed. Imagine a Gandhi in Algeria. . . . Impartial as much as possible, well documented, never priggish, Attali has written here one of his best books. For Gandhi is for him more than a subject, he is a question.

Jacques Nerson. *Le Nouvel Observateur,* Dec. 6, 2007: 138

*Gandhi: A Political and Spiritual Life.* Kathryn Tidrick. London: Tauris, 2008. 380 pp. £19.50.

*Gandhi, the Man, His People and the Empire.* Rajmohan Gandhi. London: Haus, 2007. 738 pp. £25.

Tidrick's "focus is on Gandhi's understanding of faith and belief," which she argues were deeply influenced by "vegetarianism, theosophy and Esoteric Christianity." In this book, however, "the other characters who feature in the Gandhi story remain a shadowy presence." Gandhi's grandson shows a

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deeper understanding "of the social and political landscape of India, of caste and religion, of the dynamics of the dominant Congress Party. Rajmohan's contribution is to demonstrate that it was the veld that made Gandhi . . . into an Indian."

Ramachandra Guha. *TLS,* Jan. 25, 2008: 29.

**Garvey, Marcus**

*Negro With a Hat: The Rise and Fall of Marcus Garvey.* Colin Grant. New York: Oxford UP, 2007. 530 pp. $27.95.

"Grant's biography ably captures the Garvey movement, although, perhaps wisely, he leaves the contradictions in Garvey's character unresolved."

*The New Yorker,* Apr. 7, 2008: 85.

"Grant's book is not all politics, ideology, money and lawsuits. (Garvey was often embroiled in litigation.) It is also an engrossing social history that goes to such pains to set up contexts that Garvey is occasionally obscured. Grant also devotes a lot of space to Garvey's marriages to formidable women—first Amy Ashwood, then her former friend Amy Jacques. He could have spent more time discussing Garvey's early conversion and (apparent) adherence to Roman Catholicism. Nonetheless, 'Negro With a Hat' is an achievement on a scale Garvey might have appreciated."

Paul Devlin. *NYTBR,* Apr. 20, 2008: 26.

**Gerwin, Elma, Arthur Motyer, and Carol Shields**

*The Staircase Letters: An Extraordinary Friendship at the End of Life.* Arthur Motyer with Elma Gerwin and Carol Shields. Toronto: Random House Canada, 2007. 152 pp. $25.00.

Motyer's book "is largely comprised of e-mails among himself, Elma Gerwin, a Winnipeg literary educator and winner of the Canada Post Literacy Award, and acclaimed novelist Carol Shields, and covers the period between 2001 and 2002 when Gerwin finally succumbed to colon, lung and then brain cancer. . . . Motyer's connecting narrative links the letters. His writing is reflective, intimate and gracious. . . . Ultimately, though, it is the letters from Gerwin . . . that form the heart of this gem of a book. Her strength and courage in the face of terminal cancer are both gut-wrenching and transcendent."

M. A. C. Farrant. *Globe and Mail,* Jan. 12, 2008: D4.

**Ginsberg, Allen**

*A Blue Hand: The Beats in India.* Deborah Baker. New York: Penguin, 2007. 246 pp. $25.95.

"Baker's work is a piece of devoted scholarship and legwork dunked in the breezy, hyper-intelligent, tragicomic essence of everything that drove Ginsberg to take a trip that not only changed his life but helped spawn several

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generations of hipsters, hippies, writers, artists, rock stars, mental cases and self-anointed medicine men. Such Ginsberg biographers as Barry Miles ('Ginsberg: A Biography') and Bill Morgan ('I Celebrate Myself: The Somewhat Private Life of Allen Ginsberg') have given brief accounts of the visit. In new and far greater detail, and with a contagious sense of enjoyment that sometimes pushes her into the present tense and the personal, Baker shows how much the Beats owed their name and their legacy—including some of their political of protest and a persistent head-shop aesthetic that ultimately benefited the Indian economy—to their embrace of Eastern beatitude."

Celia McGee. *NYTBR*, Apr. 13, 2008: 24

**Goscinny, René**

*Goscinny, la liberté d'en rire.* Pascal Ory. Paris: Perrin, 2007. 308 pp. Euro20,50.

*Goscinny et moi. Témoignages.* José-Louis Bocquet. Paris: Flammarion, 2007. 396 pp. Euro22.

*Albert Uderzo se raconte.* Paris: Stock, 2007. 288 pp. Euro19,50.

Not a Gaul but not lacking in Gallic humor, this son of Polish-Russian Jews had said in his childhood that he would like to practice a job full of fun. Later, hearing someone say that being a script writer was within reach of any fool, "I understood I had found my way," he said. This way led him to sell 320 million of his *Asterix* (his masterpiece, co-authored with his "brother" Uderzo, another expatriate). A man at once flayed alive and full of humor, jovial but modest, he fought actively against antisemitism (very few people knew he was a Jew, and he never was a follower). In his own words: "I never was a Gaul, or a cowboy. I was a child." Let's let him have the last word.

Y(ves)-M(arie) L(abé). *Le Monde des Livres*, Jan. 25, 2008: 7

**Gray, Henry**

*The Anatomist: A True Story of Gray's Anatomy.* Bill Hayes. New York: Ballantine, 2007. 250 pp. $24.95.

"But Hayes soon finds that the man who defined the known contours of the generic human body is impossible to pin down. He left no diary, no letters, few case notes. Was he born in Windsor or London? No one knows. After his death from smallpox, at age 34, his possessions were most likely burned. He left behind a single work, more than 1,000 pages of precise descriptions of parts of the body most of us still don't know exist. 'The Coronary Sinus is that portion of the anterior or great cardiac vein which is situated in the posterior part of the left auriculo-ventricular groove,' Gray notes. That's on page 622."

D. T. Max. *NYTBR*, Jan. 13, 2008: 15

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**Greene, Graham**

*Graham Greene: A Life in Letters.* Ed. Richard Greene. Toronto: Knopf Canada, 2007. 432 pp. $36.95.

"Richard Greene (a Toronto academic and no relation to the novelist) is to be commended for collecting and editing the first representative volume of Greene's letters. . . . Arranged chronologically, with chapters named by titles of his major works, the book is really a form of epistolary autobiography, because it has Greene's voice on diverse subjects ranging from family matters, love, sex and religion to travel, film, theatre, politics and publishing over a 70-year span. . . . As such, it is highly revealing, entertaining and a considerable antidote to the embarrassingly inept, massive Greene biography by Norman Sherry and the hatchet job on Greene by Michael Sheldon."

Keith Garebian. *Globe and Mail,* Jan. 12, 2008: D8.

**Gregory of Nazianzus (AD 329–389)**

*Gregory of Nazianzus.* Brian Daley. The Early Church Fathers. New York: Routledge, 2006. 288 pp. $35.95.

"This volume on Gregory of Nazianzus . . . contains a well-balanced combination of scholarly reflections on Gregory's life and works along with original translations that give the reader a direct appreciation of Gregory's writings within the context of the man of faith behind them. . . . Daley is a lifelong patristic scholar whose knowledge of this field results in an insightful and clear study of an important early Christian figure. Readers who want an introduction to Gregory will find this book very useful and those looking for more detail will appreciate the many references provided. The sections complement each other very well and progress smoothly from one to the other. They are also organized in such a way as to be able to be read individually."

François Beyrouti. *Bryn Mawr Classical Review* 2008.03.14.

**Hathaway, Anne.** See also **Shakespeare, William.**

*Shakespeare's Wife.* Germaine Greer. New York: HarperCollins, 2008. 406 pp. $26.95.

"*Shakespeare's Wife* is an example of an emerging subspecies of Shakespearean biography. . . . They approach Shakespeare's life story partially or obliquely, and they may be all the more illuminating than cradle-to-grave accounts for doing so. Greer's book opens up new perspectives in offering alternative hypotheses to many of the all-too-easy assumptions about Shakespeare's wife and his relationship to her. Greer is often unnecessarily, stridently, and self-defensively combative. She ends with a gratuitous insult to those whom she derides as 'the Shakespeare wallahs' who 'have succeeded in creating a Bard in their own likeness, that is to say, incapable of relating to women,' as if she herself were not a Shakespeare wallah. But this is an important book in

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the challenges that it poses to received opinion. It will have a permanent and beneficial effect on attempts to tell the story of Shakespeare's life."

Stanley Wells, *NYRB*, Apr. 17, 2008: 6–10.

**Helman, Cecil**

*Suburban Shaman: Tales from Medicine's Frontline.* Cecil Helman. Cape Town: Double Storey, 2004. 237 pp. R150.

These are the memoirs of the winner of the 2007 Medical Journalists Association Book Award; in March 2007 it was BBC book of the week and was serialised on Radio 4. This is a view of medicine from the inside, drawing on Helman's rich medical and anthropological experience.

*UCT News* 2007: 2[illegible]

**Helms, Jesse**

*Righteous Warrior: Jesse Helms and the Rise of Modern Conservatism.* William A. Link. New York: St. Martin's, 2007. 643 pp. $39.95.

"Summoning a measure of sympathy for his rather unsympathetic subject, Link can be overly diplomatic in discussing, as he calls it, Helms's 'racial insensitivity.' But it's to his credit that even when engaging Helms's more odious views, he shuns stridency while still managing to demonstrate the centrality of Dixie-bred racism to Helms's career—and to the book's larger tale of Southern-style conservatism's ascent since the 1960s."

David Greenberg. *NYTBR*, Feb. 10, 2008: 11

**Henry, John**

*Ain't Nothing but A Man: My Quest to Find the Real John Henry.* Scott Reynolds Nelson with Marc Aronson. Washington, D.C.: National Geographic. 2007. 64 pp. $18.95.

"'Ain't Nothing but a Man' is the tale of a detective chasing the ultimate cold case—a missing person who may or may not be fictional—and it's so engaging, so full of the thrill of the hunt, that it feels mean to dampen the book's pleasures even a little by telling you right away what, or rather who, Nelson found."

Lawrence Downes. *NYTBR*, April 13, 2008: 15

**Homer**

*Homer's* The Iliad *and* The Odyssey: *A Biography.* Alberto Manguel. Vancouver: Douglas & McIntyre, 2007. 285 pp. $22.95.

"[T]he singular force of the Homeric poems has been extraordinary, exploding through the arts of Virgil and St. Augustine, Dante and Racine, Keats, Joyce, Pound and countless more. Manguel's ambition is a biographical study of this life force, a unification project that is deeply satisfying in the sum of its many parts."

Peter Stothard. *Globe and Mail*, Mar. 1, 2008: D15

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**Hughes, Ted**

*Letters of Ted Hughes.* Edited and selected by Christopher Reid. London: Faber & Faber, 2007. 796 pp. $55.00.

"*The Letters of Ted Hughes,* weighty as it is, documents only a small portion of the British writer's epistolary output. A concise and illuminating editor's introduction by countryman and fellow poet Christopher Reid, who selected the entries for this volume, acquaints the reader with the physical territory and psychic terrain covered by Hughes's correspondence. This long, wide and sprawling compilation provides readers with rare and monumental insight into the poet's relationships, preoccupations, views, ideas, plans and dreams (or nightmares)."

Judith Fitzgerald. *Globe and Mail,* Jan. 12, 2008: D6.

**Irwin, Steve and Terri**

*Steve & Me.* Terri Irwin. New York: Simon Spotlight, 2007. 271 pp. $29.99.

"The widow of the much-loved Crocodile Hunter, and co-star of the popular TV series of that name, tells the story of their life together, from her arrival in Australia as a young Oregon wildlife worker, to their many adventures among snakes, crocs, whales and others. Fans will be delighted to learn Steve Irwin was exactly as he appeared to be: a devoted environmentalist, animal lover and self-deprecating family man."

H. J. Kirchhoff. *Globe and Mail,* Jan. 12, 2008: D16.

**Jefferson, Thomas**

*Twilight at Monticello: The Final Years of Thomas Jefferson.* Alan Pell Crawford. New York: Random House, 2007. 322 pp. $27.00.

"The guy on the nickel was a hypocrite. This became especially clear after his public life was over. We should celebrate Jefferson's enduring ideals, but this book reminds us that there's no need to whitewash his reality."

Michael Grunwald. *WP,* Feb. 18–24, 2008: 39.

**Joan of Arc**

*Joan of Arc: La Pucelle.* Ed. and trans. Craig Taylor. Manchester: Manchester UP, 2006. xxii + 370 pp. £16.99.

"Craig Taylor, Lecturer in Medieval History at the University of York, has collected and translated a generous number of documents that provide historical context, contemporary witness, and posthumous judgments on Joan of Arc, or, as he argues is a more accurate and descriptive appellation, La Pucelle. . . . The core of the book is, of course, the 105 documents and excerpts. Each entry is dated, with the source for Taylor's translation and the

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original language identified, and accompanied by a short explanatory h
note. Footnotes provide historical context, definitions of such terms as "
magnac," identifications of persons mentioned in passing, citations of B
cal passages, and some references to the scholarship. . . . As one who regul
teaches a course on "Images of Joan of Arc," I would most likely adopt
book for its convenience and its attempt to render the original docume
accurately. Anyone who teaches such a course in any field other than histo
such as my own in literature, or one that covers the post-medieval after
of Joan of Arc would supplement it as needed and appropriate. Scholars w
want it as a ready reference and guide to source documents.

Gail Orgelfinger. *The Medieval Review* 08.03.1

**Johnson, Sarah**

*Sarah Johnson's Mount Vernon: The Forgotten History of an American Shri*
Scott E. Casper. New York: Hill and Wang, 2008. 286 pp. $25.00.

"Casper builds his narrative largely around Sarah Johnson, who was bo
a slave at Mount Vernon in 1844 to a teenage mother and was trained as
domestic servant. After emancipation, she was employed by the Ladies Ass
ciation as a cook and maid, keeping the estate ready for its daily visitors. S
'drew upon lessons from slavery days,' Casper writes, and 'played a featur
role in the Mount Vernon that visitors saw, as she courteously sold them m
for five cents a glass.'"

W. Ralph Eubanks. *WP,* Mar. 10–16, 2008: 3

**Jung, Carl Gustav**

*Jung: Une biographie.* Deirdre Bair. Trans. (from US English) Martine Dev
lers-Argouarc'h. Paris: Flammarion, 2007. 1,312 pp. Euro39.

Deirdre Bair, a renowned academic, has produced a phenomenal work o
Dr. Jung's archives. She does not deny the facts: when Hitler came to pow
Jung accepted the direction of the International Society of Psychothera
he published texts favorable to national socialism, praising the merits of t
"Aryan" unconscious. At the same time, she presents some contradicto
facts: he claimed he wanted to protect Jewish physicians, who had no lon
the right to practice in Germany; he compared Hitler to a monster capa
of assassinating Europe (1936); he advised his Jewish disciples to emigr
to Palestine; he wrote psychological profiles of nazi leaders for Allan Du
(1942), etc. But as she has neither described nor interpreted Jung's work, s
doesn't understand that there lie the germs of his own drifting, and thus s
runs the risk of making him out to be an irresponsible simpleton who w
used as much by his female worshippers as by the nazis.

Elisabeth Roudinesco. *Le Monde des Livres,* Jan.18, 2008: 8

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**Jünger, Ernst**

*Journaux de guerre. Tome 1, 1914–1918; Tome 2, 1939–1948.* Ernst Jünger. Editions presented, established and annotated by Julien Hervier, with Pascal Mercier and François Poncet. Paris: Gallimard, "La Pléiade," 2007. 944 and 1,452 pp. Euro53.

In Vol. 1, Ernst Jünger proves himself to be an observer of rare precision. He was also a multi-wounded hero. Vol. 2 refers to a more contradictory period. As officer in Paris (1941–1944), his job is to inventory the letters of Resistance fighters sentenced to death. He lives with a Jewish woman who fled from Germany. One day in the street he gives the military salute to a man wearing a yellow star. He meets Picasso and Céline. He notes that the latter is surprised that "we, soldiers, don't exterminate the Jews." He has contacts with Stauffenberg, but refuses to participate (he will denounce nobody and nobody will denounce him). In the turmoil, he tries to stick to the only thing he is able to do: write sentences and reflections. Sent to the Caucasus front for a round of inspection, he hears about gas tunnels, and feels a sudden disgust for uniforms, epaulettes, decorations, arms—all things the glamour of which he had loved so much. For Hannah Arendt, these Journals bring probably the most significant and honest testimony of the extreme difficulty met by an individual to keep his integrity and criteria of truth and morality in a world in which truth and morality no longer had any visible manifestation.

Hédi Kaddour. *Le Monde des Livres,* Mar. 21, 2008: 3.

**Kazin, Alfred**

*Alfred Kazin: A Biography.* Richard M. Cook. New Haven: Yale UP, 2007. 452 pp. $35.00.

"Richard Cook's biography, the first that has appeared of Kazin, is a respectable effort, well written and well researched, but it isn't the work of art that Kazin deserves. Cook gives us lists of places where Kazin taught, lists of people he met (Saul Bellow, Edmund Wilson, Delmore Schwartz), lists of people he socialized with, but he doesn't have much of a gift for storytelling, so we don't end up with the sense a great biography can give us—that we've lived alongside its subject. Nor does Cook seem to have much feeling for the growth and development of Kazin's ideas."

Brian Morton. *NYTBR,* Jan. 27, 2008: 16.

**Kertész, Imre**

*Dossier K. [K. Dosszié].* Imre Kertész. Trans. (from Hungarian) Natalia Zaremba Huzvai and Charles Zaremba. Paris: Ed. Actes Sud, 2007. 206 pp. Euro19.

After his Nobel Prize (2002), a number of rumors and false information circulated about Kertész's life, which once more mixed author and narrator. A clarification became necessary. Kertész recorded a sort of lengthy confession.

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But he rejected the manuscript and opted for a classical autiobiography. The dialogue form has been preserved. The question-answer game reminds one of Nathalie Sarraute's autobiography. Kertész's existence was singular indeed: Auschwitz at 15, his parents' flat occupied by a third party when he came back, the need to return to school with "a certain experience of life," stalinism following nazism, and hence "clandestine writing." In this Dossier, Kertész returns to *Etre sans destin,* for him a landmark and a rebirth. Never before has he opened up so much, with simplicity and great intellectual probity.

Florence Noiville. *Le Monde des Livres,* Jan. 18, 2008: 5.

**King, Carole, Joni Mitchell, and Carly Simon**

*Girls Like Us: Carole King, Joni Mitchell, Carly Simon, and the Journey of a Generation.* Sheila Weller. New York: Atria Books, 2007. 584 pp. $27.95.

"The book's source notes indicate that Simon is the only one of the three whom Weller interviewed personally. The rest of the material here is gathered from interviews with the women's friends and associates—including numerous ex-lovers—and Weller weaves their quotations and anecdotes into an engaging narrative."

Stephanie Zacharek. *NYTBR,* Apr. 27, 2008: 16.

**King, Martin Luther, Jr.**

*The Word of the Lord is Upon Me: The Righteous Performances of Martin Luther King Jr.* Jonathan Rieder. Cambridge: Belknap/Harvard UP, 2007. 395 pp. $29.95.

"This admirable diligent book centers on more than just the sermons: Rieder finds it interesting that King could engage in salty Ebonics with black friends and also give sermons to whites in standard English laced with references to Paul Tillich. I, for one, do not find this attribute especially interesting, particularly compared with King's many mesmerizing features."

John McWhorter. *NYTBR,* Apr. 27, 2008: 17.

**Lai Changxing**

*Inside the Red Mansion: On the Trail of China's Most Wanted Man.* Oliver August. Boston: Houghton Mifflin, 2007. 288 pp. $26.00.

"Men like Mr. Lai, [August] contends, 'were testing the limits and breaking them while the outlaw entrepreneurs were converting China to no-holds-barred capitalism.'. . . While Mr. August was pursuing Mr. Lai—to tell the truth Mr. Lai remains off stage throughout most of this book—he acquainted himself with the brandy-swilling, girl-hiring, cheating, embezzling, each-against-all, underbelly of southern China and he admits, 'I liked it.' . . . The book is an entertaining, well-observed introduction to Chinese corruption."

Jonathan Mirsky. *Far Eastern Economic Review* 171.1 (Jan.Feb. 2008): 68–70.

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**Lee Teng Hui**

*Taiwan's Statesman: Lee Teng Hui and Democracy in Asia.* Richard C. Kagan. Annapolis: Naval Institute Press, 2007. 240 pp. $30.00.

"As he narrates Mr. Lee's maneuvers during the early years of his presidency, when the success of reform and democratization remained very much in doubt, Mr. Kagan comes across as a clear-minded historian in command of the facts. . . . The book's writing style, like its content, oscillates wildly depending on whether the author is standing on the firm historical record or on the shifting ground of Mr. Lee's insights. . . . The book's biggest failure is that it never illuminates the central mysteries of the man."

Lucien Crowder. *Far Eastern Economic Review* 171.1 (Jan.-Feb. 2008): 64–65.

**Leopardi, Giacomo**

*Correspondance générale.* Giacomo Leopardi. Intro. Antonio Prete. Trans. (from Italian) Monique Baccelli. Paris: Éd. Allia, 2007. 2,320 pp. Euro40.

*Journal du premier amour.* Giacomo Leopardi. Trans. Joel Gayraud. Paris: Éd. Allia, 2007. 80 pp. Euro6,10.

"French readers are at pains to recognize in Giacomo Leopardi (1798–1837) a brother of Lamartine. Today, they have an opportunity to know better the poet and thinker thanks to his (monumental) correspondence. Not that he often succumbs to effusion: for him a letter is rather a technical means to clarify a point of contention. However, there are several admirable letters to his father, to his brother Carlo, to his sister Paolina, or to friends of dilection like Pietro Giordani (in a letter of April 30, 1817, not yet 20, he lays the foundation of his poetic art). And in his *Journal du premier amour*, the hunchbacked, unattractive intellectual opens up. Our thanks to the bright translator Monique Baccelli, for achieving her monumental venture.

René de Ceccatti. *Le Monde des Livres,* Dec. 21, 2008: 5.

**Lilburn, Tim**

*Tectonic Politics.* Tim Lilburn. Toronto: McClelland & Stewart, 2008. 86 pp. $17.99.

"In the words of one of the poems here, this is work that lets down its 'long Magdalen hair.' The poet was ill for some time, and decided to explore this experience through a morphine haze of dark tropes, each seemingly more grotesque and surreal than the next. The body (a diseased Fisher King) is fished in and out of streams of medical, mythic and athletic discourse so oddly flamboyant, and horrifyingly visceral, it feels like one is reading a strange cross between Gerard Manley Hopkins and a David Cronenberg screenplay."

Todd Swift. *Globe and Mail,* Mar. 22, 2008: D21.

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**Loy, Rosetta**

*La première main.* Rosetta Loy. Trans. (from Italian) Françoise Brun. Paris: Mercure de France, "Traits & Portraits," 2007. 194 pp. Euro21,50.

Rosetta Loy begins to say "I": an I which is always the starting point for political reflection and historical research. Here she submits to Colette Fellous' offer to write an autoportrait through photographs or elements of other types of illustration. *The First Hand* is the father's hand: protective and fragile, sickly too (he suffered from skin disease). In another short story, she evokes her nurse: "looking at the way she held me, as if I were a parcel, it is certain she has already dreamt her child was dead." But as always, it is in the description of war that she is most present.

René de Ceccatty. *Le Monde des Livres,* Feb. 1, 2008: 3

**Mamet, David**

*David Mamet: A Life in the Theatre.* Ira Nadel. New York: Macmillan, 2007. 278 pp. $29.95.

"Where does Mamet's voice come from? It's rooted chiefly in his Jewish ancestry and his native Chicago, according to biographer Ira Nadel, a University of British Columbia English professor. . . . Nadel explores these roots with mixed results, offering more of an explanation of 'Mametspeak' than a biography of the subject. His probing of family matters is not particularly deep, uncovering things that it leaves half-explored." The book is "a valuable introduction to Mamet's life and career."

Keith Garebian. *Globe and Mail,* Feb. 23, 2008: D6

"Any biographer trying to make sense of such a far-flung body of work faces a difficult task—one made more urgent when the subject happens to be the greatest American playwright of his generation. First to attempt the feat is Ira Nadel, a professor of English at the University of British Columbia, who has also written books on Tom Stoppard, Leonard Cohen and James Joyce. With 'David Mamet' clocking in under 280 pages, notes and all, it would have taken a miracle of compression to do justice to every facet of Mamet's life, especially with Mamet still living it. ('November,' his new presidential comedy starring Nathan Lane, opened just last month on Broadway.) All the same, Nadel aims high, setting out 'to align the outer story of Mamet's life with the inner'—that is, synching up the full range of Mamet's work with his closely guarded personal affairs."

Jeremy McCarter. *NYTBR,* Feb. 24, 2008: 17

**Mandela, Nelson**

*Mandela: In Celebration of a Great Life.* Charlene Smith. Cape Town: Struik, 2003. 2nd. ed. 184 pp. R260.

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*A Prisoner in the Garden: Photos, Letters and Notes from Nelson Mandela's 27 Years in Prison.* Nelson Mandela Foundation. Carolyn Hamilton et al. Johannesburg: Penguin, 2006. 209 pp. R200.

Smith's coffee table book is designed to honor Mandela and to appeal to a broad audience. Smith's text, more of a tribute than an analysis of his life, glides over Mandela's youth and early career and focuses instead on his involvement in the anti-apartheid movement in the 1950s, his imprisonment, and his role in South Africa after his release from prison in 1990. The book is richly illustrated with excellent photographs, many of which have not been widely published before. The quality of the text is less consistent. On the positive side, Smith's account is enlivened with interviews and analysis of Mandela's leadership style, as well as her critique. On the negative side, her claim that her book "contains more original research than any book published previously" on Mandela is an exaggeration. The chronological framework is weak, leading to repetitions. She sometimes over-quotes her sources, and several mistakes appear. Furthermore, some of the text lacks analysis and an overarching narrative frame.

Profusely illustrated with photographs, artefacts, letters, and other documents from Mandela's long incarceration, *A Prisoner in the Garden* places special emphasis on his years on Robben Island (1964–1992). The volume was produced collectively by a team of writers headed by Carolyn Hamilton of the University of the Witwatersrand; documentation was provided by South Africa's national archives and a host of other curators and researchers. Although the work was not designed exclusively for academics, it has significant academic value. Paging through *A Prisoner in the Garden* is like walking through a fascinating museum exhibition. It offers a unique window onto Mandela's thoughts, struggles, and development during nearly three decades in prison and helps the reader understand the leader who emerged in 1990.

Stephen Gish. *African Studies Review* 50.1: 217–19.

*Mandela: A Life.* Adrian Hadland and Sean Fraser. Cape Town: Sunbird, 2007. 99 pp. R99.

I have read many a book about Nelson Mandela's life but not many of them have been as readable as this one. This must-have book is a collection of photographs of important moments from his late teenage years to the day he lifted the Rugby World Cup in 1995. Many of Mandela's most poignant quotes appear. The captions are simple and brief—the pictures tell a story by themselves.

Sam Mkokeli. *The Herald,* Nov. 2, 2007: 5.

*Free Shaker: The Story of Nelson Mandela.* Bill Keller. New York: New York Times Book/Kingfisher, 2007. 128 pp. $17.95.

The book concludes with a mixed assessment of South Africa's progress. The country is still struggling with AIDS, crime, corruption and crushing poverty.

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But it is a democracy. The black majority now has a role in deciding its own fate. . . . Keller details how Mandela's imperfections—his willingness to let the ends justify the means, his emotional detachment and enormous pragmatism—contributed to his extraordinary achievements. He was not a savior, the author suggests, but a politician. 'Politician is not a word that commands great respect these days,' he notes. But Mandela was the best kind. Through his vision, self-discipline and personal charm, he changed the world."

Ruth Conniff. *NYTBR*, Feb. 17, 2008: 16

**Maraney, Hilary**

*I Married My Mother.* Hilary Maraney. Cape Town: Dinky-Bloc, 2007. 206 pp. R150.

These memoirs will take you back to Cape Town in the 1950s and further into the heart of Hilary Maraney's family that came to South Africa from London to find a better life. This unusual book started out as a long poem and some of the poetry remains intact. Maraney conjures up her childhood for the reader: what it was like to grow up with a chronically depressed mother, a world of ice cream in Sea Point, piano lessons and road trips. . . . But at the heart of the story is betrayal and violation. Maraney offers the story of her life to the reader as a gift. Brilliantly written and edited, it's a joy to find a self-published book that is a treasure in and of itself.

Jennifer Crocker. *Fair Lady* Dec. 2007: 190

**Marie-Therese of France**

*Marie-Therese, Child of Terror: The Fate of Marie Antoinette's Daughter.* Susan Nagel. New York: Bloomsbury, 2007. 418 pp. $39.99.

"In 'Marie-Therese, Child of Terror,' Susan Nagel, the author of 'Mistress of the Elgin Marbles,' a biography of the Scottish countess Mary Nisbet, faces the challenge of turning this largely unknown and fairly unsympathetic historical figure into a lively biographical subject. To evoke Marie-Therese's beginnings in the twilight of the ancien regime, Nagel marshals all the usual anecdotes, including the famous words with which Marie Antoinette (all too aware that under Salic law only a male heir could guarantee her husband's succession) greeted her daughter's birth at Versailles in December 1778: 'A son would have been the property of the State. You shall be mine.'"

Valerie Steiker. *NYTBR*, Apr. 20, 2008: 5

**Martin, Michelle**

*Vous vous appelez Michelle Martin.* Nicole Malinconi. Paris: Denoel, 2007. 112 pp. Euro13.

Michelle Martin was the accomplice of Marc Dutroux, the Belgian serial killer. In prison, she wanted to write. Her lawyer approached Malinconi, who

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ole at once that Martin didn't acknowledge her responsibility. After hours
nd hours of interviews, she finally wrote her book, in which the obsessive
uestion emerges: How can a woman be under the spell of a man? How can a
oman, whose childhood was subjected to an authoritative mother, fall under
he spell of a man, of such a man? Then she showed her text to the prisoner,
ho rejected it and objected to its publication. The writer disregarded the ob-
ection: *"If I had kept silent, I would have betrayed that quest for truth. I would
ave ratified her denial."* An intense quest-book, lucid, and deeply human.

Christine Rousseau. *Le Monde des Livres*, Feb. 1, 2008: 3.

**Matola, Sharon**

*The Last Flight of the Scarlet Macaw: One Woman's Right to Save the World's Most Beautiful Bird.* Bruce Barcott. New York: Random House, 2007. 313 pp. $26.00.

"The movement now employs nearly as many big-city lawyers and consul-
ants as any corporation hoping to develop a mine, oil field or dam. They're
ut in force in Bruce Barcott's new book . . . the story of a bitter fight against
a dam in western Belize. No, it doesn't sound thrilling (which is doubtless
hy the publisher kept the word 'dam' out of the title), but Barcott, a con-
ributing editor at Outside magazine and the author of 'The Measure of a
Mountain: Beauty and Terror on Mount Rainier,' makes it so, mashing up
dventure travel, biography and nature writing in a steamy climate of corrup-
ion and intrigue."

Elizabeth Royte. *NYTBR,* Feb. 17, 2008: 1, 8.

**Mauldin, Bill**

*Bill Mauldin: A Life Up Front.* Todd DePastino. New York: Norton, 2007. 370 pp. $27.95.

"Mauldin, by the age of twenty-three, had achieved 97 percent of what
ounted for a cartoonist. But his great distinction was to win the hearts of
is fellow soldiers. As this first biography, 'Bill Mauldin: A Life Up Front,'
onfirms, it was the honor of his life. Nothing that Army brass or state-side
fficialdom could ever award him compared with Mauldin's standing among
he fighting men of World War II."

David Michaelis. *NYTBR,* Feb. 17, 2008: 12.

**Merrifield, Andy**

*The Wisdom of Donkeys: Finding Tranquility in a Chaotic World.* Andy Mer-
rifield. Vancouver: GreyStone, 2008. 240 pp. $22.95.

*The Wisdom of Donkeys* is the story of Merrifield's "foot travels through the
uvergne region of southern France," with his donkey, Gribouille. Merrifield
ndertakes his journey to "simplify his existence, and in so doing to come to

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terms with the psychological ravages of his past." The reviewer commends the book for "its gravelly conversational prose, its longings and generosity, its intrinsic poetry and profound poignancy as a memoir," ultimately finding it "compelling but uneven."

Charles Wilkins. *Globe and Mail,* March 22, 2008: D6

**Mitchell, Joni.** See **King, Carol.**

**The Mitford Sisters**

*The Mitfords: Letters Between Six Sisters.* Ed. Charlotte Mosley. Toronto: HarperCollins Canada, 2007. 834 pp. $46.95.

"Reading the letters of the Mitford sisters is like living inside a vibrantly written, erudite and witty *Masterpiece Theater* series about six extraordinary (or, to use a Mitfordian word, extraorder) Englishwomen. . . . Charlotte Mosley, publisher, journalist and daughter-in-law of the late Lady Diana Mitford Guinness Mosley, has, with skill and disciplined love, selected 5 per cent of the 12,000 letters that flowed between pairs of Mitford sisters from 1925–2003." The book is "a remarkable collection that beautifully manages depth and intimacy without that eeky-peeky-creepy invasiveness that often marks our current no-need-to-think rapid-fire correspondence."

Gale Zoe Garnett. *Globe and Mail,* Jan. 12, 2008: D1

**Molete, Makone**

*Postcards from Soweto.* Makone Molete. Johannesburg: Jacana Media, 2007. 103 pp. R110.

In this book of anecdotes about Molete's childhood in Soweto, the author relies on memory and a little creative licence, yet his own experiences feature inconspicuously, for he focuses rather on a myriad of colourful, archetypical characters. Though Molete lived through apartheid, his recollections are without bitterness. *Postcards from Soweto* is funny and nostalgic without being sentimental. It leaves the reader yearning for more, because in just under 100 pages, it ends too abruptly.

Namhla Tshisela. *Sowetan,* Nov. 27, 2007: 17

**Morie, Sawataishi**

*Dog Man: An Uncommon Life on a Faraway Mountain.* Martha Sherrill. New York: Penguin, 2008. 256 pp. $25.95.

"It is a tribute to Sherrill, author of two novels and a previous nonfiction book called 'The Buddha From Brooklyn,' that she depicts her protagonist, Morie Sawataishi, a legendary breeder of prize-winning Akita dogs, as much more than an anime rendering of a mountain man, even if that means leaving the reader to grapple with a mysterious and sometimes dark central character."

Karl Taro Greenfeld. *NYTBR,* Apr. 20, 2008: 20

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**Moyer, Arthur.** See **Gerwin, Elma.**

**Muhammad**

*The Messenger: The Meanings of the Life of Muhammad.* Tariq Ramadan. London: Allen Lane, 2007. 256 pp. £20.

"... a beautifully articulated sermon that selects incidents from the life of the Prophet that can inspire the conduct of modern Muslims. The author has succeeded in creating an elegant, inspiring account, full of learning and challenging inquiry, that is worthy of multiple readers."

Barnaby Rogersson. *TLS,* Jan. 25, 2008: 8.

**Nicklaus, Jack.** See **Palmer, Arnold.**

**Nixon, Richard M.**

*Richard M. Nixon: A Life in Full.* Conrad Black. New York: Public Affairs, 2007. 1,152 pp. $40.00.

"Black's deep identification with the 37th president of the United States is obvious throughout his book. It portrays Nixon much as the Canadian-born media tycoon sees himself: as a self-made man of great talent, industry and conservative political principles who is tragically thwarted by liberals and a hostile press."

Joan Hoff. *WP,* Jan. 21–27, 2008: 38.

**Nureyev, Rudolf**

*Rudolf Nureyev: The Biography.* Julie Kavanaugh. London: Penguin/Fig Tree, 2007. 787 pp. £25.

"What Kavanagh's compendious new biography demonstrates is Nureyev's obsessive, absolute passion for dance, and his endless capacity for discipline." The author "eschews psychological insight altogether in favor of the exhaustive accumulation of detail."

Sarah Churchwell. *TLS,* Feb. 22, 2008: 8–9:

**Obama, Barack**

*A Bound Man: Why We Are Excited About Obama and Why He Can't Win.* Shelby Steele. New York: Free Press, 2007. 143 pp. $22.00.

"In the end, Steele's portrayal of Barack Obama as a bound man is a result of his own failure of imagination, as is his tired assertion that blacks question Obama's blackness. Black Americans' slow embrace of Obama's candidacy was strategic and pragmatic. We know Obama is black, and know he knows it, too. What we also know is that to embrace him too enthusiastically risks making whites uncomfortable with him and then we all lose."

Jill Nelson. *NYTBR,* Feb. 10, 2008: 18–19.

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**Ōoka, Shōhei**

*Journal d'un prisonnier de guerre.* Shōhei Ōoka. Trans. (from Japanese) François Compoint. Preface by Claude Mouchard. Paris: Belin, "Littérature & Politique," 2007. 512 pp. Euro25.

Called up to the Japanese army, then prisoner of the Americans, writer Shōhei Ōoka drew from his experience a masterly book, the book of a humanist who found in his inner richness the courage to survive, thus offering a lesson of humanity and culture. Although conscious of man's egoism, he pleads for the coming of individual consciousness, which would counterbalance war logics. Some pages on courage and heroism recall Stephen Crane, others André Vercors. Some others are shattering and make this Journal a classic.

René de Ceccatty. *Le Monde des Livres,* Feb. 22, 2008: 3

**Ormes, Jackie**

*Jackie Ormes: The First African American Woman Cartoonist.* Nancy Goldstein. Ann Arbor: U of Michigan P, 2007. 225 pp. $35.00.

"Jackie Ormes, nee Zelda Mavin Jackson, was a journalist, artist, socialite and progressive political activist, a well-known figure in Chicago's black community in the '50s and '60s. She was also, as the subtitle of Nancy Goldstein's biography indicates, the first African American woman to write and draw widely distributed comic strips: four different series, published between 1937 and 1956 in black newspapers including The Pittsburgh Courier and the Chicago Defender. Ormes was well ahead of her time; the first black woman to create a syndicated daily strip for mainstream papers was Barbara Brandon-Croft, whose 'Where I'm Coming From' didn't appear until 1989."

Douglas Wolk. *NYTBR,* Mar. 30, 2008: 15

**Page, Satchel**

*Satchel Paige: Striking Out Jim Crow.* James Sturm and Rick Tommaso. New York: Centre for Cartoon Studies/Hyperion, 2007. 89 pp. $21.50.

This graphic biography for teens "tackles the story of famous black baseball pitcher Leroy (Satchel) Paige of the Negro National League. It's not a cookie-cutter bio, but is cleverly, and more indirectly, told. It's narrated through the reminiscence of a black sharecropper en route to a baseball game with his son . . . It's framed in such a way that only details of Paige's life relevant to the arc of the story are included, and with pages of footnotes at the back, this is as good as educational comics can get."

Nathalie Atkinson. *Globe and Mail,* Mar. 22, 2008: D14

**Palmer, Arnold, and Jack Nicklaus**

*Arnie & Jack: Palmer, Nicklaus, and Golf's Greatest Rivalry.* Ian O'Connor. 354 pp. New York: Houghton Mifflin, 2007. $26.00.

"On the few occasions when they still compete in public—at the Del Web

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Father/Son Challenge, for example, where Arnie actually plays with his grandson—they have evolved a sort of vaudeville routine in which each gently makes fun at the other's infirmities. It's all an act, according to Ian O'Connor in 'Arnie & Jack.' Each of them would give anything for one more chance to beat the other guy."

Charles McGrath. *NYTBR,* Apr. 6, 2008: 10.

**Patterson, R. M.**

*Nahanni Journals: R. M. Patterson's 1927–1929 Journals.* Ed. Richard C. Davis. Edmonton: U of Alberta P, 2007. 225 pp. $29.95.

"Patterson was an Oxford-educated Londoner who found his destiny in the Northwest Territories. The journals, written when he was in his twenties, reflect the youthful thrill of seeking gold and adventure in the wild."

H. J. Kirchhoff. *Globe and Mail,* Mar. 22, 2008: D21.

**Peace Sign**

*PEACE: The Biography of a Symbol.* Ken Kolsbun with Mike Sweeney. Washington, D.C.: National Geographic, 2008. $25.00.

"Every politician covets the catchy slogan and striking image, but few have developed brands that are as immediately universal as the ubiquitous peace symbol. From the moment it appeared in 1958, it has been the emblem of sanity in an insane world. But few people have any idea where it came from or why it was instantaneously accepted. *PEACE: The Biography of a Symbol* . . . celebrates its 50th anniversary and the work of its designer, Gerald Holtom, who died in 1985 at 71."

Steven Heller. *NYTBR,* Apr. 20, 2008: 14.

**Pepper, Nathanael**

*The Lamb Enters the Dreaming: Nathaniel Pepper and the Ruptured World.* Robert Kenny. Melbourne: Scribe, 2007. 384 pp. $32.95.

"Take a mystery tour with Robert Kenny as he enters with tender respect the brutally ruptured world of the Australians as represented by the Wotjobaluk people near Lake Boga in north-west Victoria. Nathanael Pepper is Wotjobaluk man. His conversion to Christianity and baptism in 1860 at the Moravian Mission on the banks of the Wimmera River was a sensation in its day. A sign of hope to believers. An occasion of ugly scepticism for the secularists. . . . Misunderstandings in cross-cultural encounters are easy for a historian to describe. But the ongoing processes of cultural change are a series of transformations in misunderstandings, whatever the disasters and pain. Metaphors of believing cross borders mysteriously, partially, often spasmodically but sometimes lastingly. Kenny sets himself a difficult task of showing how that happens in one man's soul. The Lamb enters the Dreaming is how he puts it. . . . 'Lamb' and 'Blood'

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are deep signs of Christianity's or, as Kenny is carefully specific, of Mor vian Dreaming. He—I think brilliantly—ambitions to show how these sign brought understanding in a Wotjobaluk Dreaming. . . . *The Lamb Enters* *Dreaming* is no ordinary Australian history in many other ways. It has a dep and breadth of reflection that goes well beyond our usual topical histories.

Greg Dening. *The Age*, Jan. 2, 200

**Persky, Stan**

*Topic Sentence: A Writer's Education.* Stan Persky. Vancouver: New Ste 2007. 368 pp. $22.00.

"The term 'autodidact' applies more fittingly to Stan Persky than any oth Canadian. . . . In *Topic Sentence: A Writer's Education,* one must first grapp with his larger-than-life personality, his multiple personas and his 'education The sweep of Persky's career in writing, chronicled through poems, excerp from novels, editorials, reviews and sketches—a career mostly spent in defe ence to the life—shows a writer at work." Persky "always seems to march t his own drum, to be striking original, to engage with an audience in his own head. . . . [I]n the end he emerges as a fully realized literary personality."

Jason Rotstein. *Globe and Mail,* Jan. 19, 2008: D2

**Picasso, Pablo**

*A Life of Picasso.* Vol. 3: *The Triumphant Years, 1917–32.* John Richardson London: Cape, 2007. 608 pp. £30.

"According to Richardson, Picasso's embourgoisement and the wealth and fame that attended it, leads to his partial emancipation and return to a form of bohemianism in the later Twenties and early Thirties."

Patrick McCaughey. *TLS,* Jan. 4, 2008: 8–9

**Poplak, Richard**

*Ja, No, Man: A Memoir of Pop Culture, Girls, Suburbia . . . and Apartheid* Richard Poplak. Johannesburg: Penguin, 2007. 229 pp. R160.

Take the nostalgia bred from having spent sixteen years growing up in So Africa, and then sixteen years out of it, and combine it with a lot of thoug around the responsibility of white South Africans during apartheid, and yo have *Ja, No, Man* in a nutshell. The book is divided into sections, each con sisting of a number of short essays. When melded together, they provid a thorough evaluation of life in the early eighties in Johannesburg, and t the awakening of a young teenager to what apartheid really meant. Well re searched and full of both touching personal anecdotes and honest confe sions, *Ja, No, Man* provides a guidebook to those unfamiliar with South Af rica pre-1994. For a South African reader, however, much of the informatio is redundant. . . . Unfortunately, *Ja, No, Man* frequently strays to a kind o moral lecturing on whatever story has just been told, and the deliberations

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the country as a whole make the memoir feel heavy and laboured at times, not quite genuine. It is always clear to readers when a writer is being honest, and in the moments where honesty shines through, this book is quite wonderful. If only it were on every page."

Bridget McNulty. *KZN Literary Tourism* (accessed Jan. 28, 2008).

"Growing up in South Africa in the '70s and '80s was a kak [shit] time for everyone, but certainly more so for black kids whose experiences read like a raw map of grief and oppression. Thus the travails of some suburban white kid might seem irrelevant. But drawing comparisons in a kind of one-upmanship of suffering is dishonest, and every perspective on that fundamentally damaged system that was apartheid adds to our understanding of it. *Ja, No, Man* is candid and provocative and frankly funny, but also deeply uncomfortable to read at times. He manages to tap the wide-eyed delight of his younger self and simultaneously put it into perspective and merciless adult scrutiny. Poplak is fearless in exposing all the triumphs and uglinesses of his youth, testicle tick infections and all. It's a rollicking book, but it's also a canny insight into the deeply troubled psyche of the country and the ambivalence of the time."

Lauren Beukes. *Litnet* (accessed Jan. 31, 2008).

**Pound, Ezra**

*Ezra Pound: Poet. A Portrait of the Man and His Work.* Vol. I: *The Young Genius, 1885–1920.* A. David Moody. New York: Oxford UP, 2007. 507 pp. $47.95.

"Moody's book is sometimes more Felix than Oscar: it's dense, meticulous (except for the author's dismaying habit of forming the plural of a proper name by adding an apostrophe before the 's.'), formidably well researched and, in the first half especially, a little dull. Moody is more concerned with cramming in information than with fashioning a narrative, and his chapters are organized like an outline, with little subheads. He has little gift for characterization, so that the key people in Pound's life, figures like Hilda Doolittle (or H.D., as she became), Ford Madox Ford or Harriet Weaver, the publisher of The Egoist, flit through these pages like disembodied presences, sometimes introduced in footnotes or sometimes not at all. Even Pound himself is a little remote sometimes. Moody has not much interest in psychologizing, or in trying to explain why Pound was the way he was, and says next to nothing, for example, about his love life or lack of one."

Charles McGrath. *NYTBR,* Jan. 27, 2008: 10–11.

**Presley, Elvis**

*Elvis Presley: Last Train to Memphis, Le temps de l'innocence (1935–1958).* Peter Guralnick. Trans. (from US English) Jean-Michel Dore. Paris: Le Castor Astral, 2007. 608 pp. Euro32.

"Presley died in 1977. Peter Guralnick's first volume of the singer's biography

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appeared in 1994. Its translation into French appears now, thirty years after Elvis's death. The avowed aim of the book is to change the god into a man, or in other words, to save him from both debunkers and admirers. The first volume closes in 1958. Elvis's mother is dead, and he is inconsolable. He leaves for Germany to do his military service. At that date, according to John Lennon's famous formula, "Elvis is dead." Volume II should once and for all prove the reverse.

Bruno Lesprit. *Le Monde des Livres,* Jan. 18, 2008: 9.

**The Prince Family**

*Mr. and Mrs. Prince: How an Extraordinary Eighteenth-Century Family Moved Out of Slavery and Into Legend.* Gretchen Holbrook Gerzina. New York: Amistad/HarperCollins, 2007. 256 pp. $24.95.

"For the most part, the search is artfully woven into the story of the Princes' hard work. A healthy dose of humility helps. Gerzina, chairwoman of the English department at Dartmouth, and her husband, Anthony, had to learn archival research—a process that does not lack comedic qualities, or characters. When Gerzina seems about to turn herself into the heroine of the tale, she wisely steps back, admitting her jealousy of her spouse's discoveries. She confesses to hearing Abijah's ghost say, 'Go tell our story,' only to add that this is not a singular encounter in Guilford. Posed as a North Country initiation, this mysticism is surprisingly winning: it courts, then steps away from, sentimentality. Its very banality and ambiguity mimic the author's studied refusal to overstate, or own, the Princes' heroism. The drama of their lives, and of her discovery, is enough."

David Waldstreicher. *NYTBR,* Feb. 24, 2008: 20.

**Reagan, Ronald.** See **Bush, George W.**

**Rice, Condoleeza**

*Condoleezza Rice: An American Life—A Biography.* Elisabeth Bumiller. New York: Random House, 2007. 400 pp. $27.95.

"In 'Condoleezza Rice: An American Life,' Elisabeth Bumiller offers a first opportunity to assess her. Bumiller is well prepared for the task: a Washington reporter for The New York Times, she covered the White House from Sept. 10, 2001, to 2006. She brings a keen eye to Rice, probing not only her tenure as a policy maker and her close ties to George W. Bush, but also her personal and professional past. Bumiller has conducted many interviews, including 10 with Rice herself. Several books about Rice have already appeared, but this one is probably the most measured, insightful and comprehensive."

Jacob Heilbrunn. *NYTBR,* Jan. 20, 2008: 10.

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**Rimbaud, Arthur**

*Correspondance.* Arthur Rimbaud. Presentation and notes by Jean-Jacques Lefrère. Paris: Fayard, 2007. 1,024 pp. Euro59.

"Rimbaud's correspondence: 21 letters from the literary years (1870–1875), 94 for the following years (1876–1891). In Lefrère's presentation: 1,024 pages. The disproportion is obvious. Prof. Lefrère, well-known Rimbaldian and hematologist, explains that, considering that the literary part of his book occupies less than 200 pages out of 1000, the rest rather concerns an import-export businessman. Besides, he takes into account what had been written (sometimes printed) about Rimbaud in his lifetime—mainly without his knowledge. He thus shows that Rimbaud's existence and the discovery of his work were parallels which never crossed. Asked if the ambition of his book was to explain or reduce the Rimbaud myth, Prof. Lefrère, hurt to the quick as it were, answered that such was not his intention, and besides, the Rimbaud myth will disappear only when it is replaced by another myth. Meanwhile, Lefrère's project is to collect all that was written or printed on Rimbaud between November 10, 1891, and the next thirty years. Readers of *Le Monde* are invited to collaborate.

Patrick Kékichian. *Le Monde des Livres,* Jan. 18, 2008: 3.

**Roget, Peter Mark**

*The Man Who Made Lists: Love, Death, Madness, and the Creation of Roget's Thesaurus.* Joshua Kendall. New York: G. P. Putnam's Sons, 2007. 297 pp. $25.95.

"Joshua Kendall's style is plain and sensible; he gets the job done with sympathy and speed, occasionally entertaining the reader with a novelistic flourish: 'Roget quickly averted his eyes from the clockcase, preferring to look straight down at his papers on the podium.' He displays his own charming numerical tic—'The date was April 18, 1802' is a typical section opener—and convinces a reader of the psychological roots and therapeutic success of the Thesaurus."

Thomas Mallon. *NYTBR,* Mar. 16, 2008: 9.

**Roosevelt, Franklin Delano**

*American-Made: The Enduring Legacy of the WPA, when FDR Put the Nation to Work.* Nick Taylor. New York: Bantam, 2007. 640 pp. $27.00.

"Taylor's book is both a paean to American resourcefulness and a staunch defense of the New Deal, but, despite the author's admiration, F.D.R., with his top-hatted optimism and patrician eloquence, comes off as an anachronism, while Hoover, in his cynicism ("The world lives by phrases") and naiveté ("Nobody is actually starving"), looks modern by comparison."

*The New Yorker,* Mar. 31, 2008: 129.

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**Rostropovich, Mstislav**

*Rostropovich: The Musical Life of the Great Cellist, Teacher and Legend.* Elizabeth Wilson. Chicago: Ivan R. Dee, 2008. 416 pp. $35.00.

Wilson, "a professor of Cultural Studies at the University of North London and a professional cellist who studied with Rostropovich . . . has done an immaculate job in balancing historical fact with perfectly timed interludes of personal reflection and heartfelt (and often rather humorous) anecdotes from distinguished former students, friends and colleagues, as well as many excerpts of dialogue between Rostropovich and fellow musical giants. . . . Perhaps Wilson's crowning achievement here is her ability to bring the voice of this great man directly into the heart and imagination of the reader, while providing an intimate and detailed account of the complexities and challenges of his daily life."

Shauna Rolston. *Globe and Mail,* Mar. 15, 2008: D16.

**Rowan, Ellis**

*The Flower Hunter: The Remarkable life of Ellis Rowan.* Christine and Michael Morton-Evans. Sydney: Simon & Schuster Australia/Pymble, 2008. 336 pp. $34.95.

"This is not so much a portrait of a woman who painted flowers but one of an exceptionally driven individual who literally went to the ends of the earth in pursuit of her subject. Ellis Rowan (1848–1922) is barely known now but she once was famous. For most of her 74 years she devoted her artistic endeavours to the flora of Australia, New Zealand and New Guinea, which meant going to remote and difficult places. . . . Not exactly what good Victorian wives were meant to do but luckily her businessman husband supported her artistic life until his untimely death. The main casualty of this single-mindedness was her son, Puck. . . . Among other things this poised, detailed portrait raises questions about the female artist working inside the confines of the Victorian era."

Steven Carroll. *The Age,* June 14, 2008.

**Rupert, Prince**

*Prince Rupert: The Last Cavalier.* Charles Spencer. London: Weidenfeld and Nicholson, 2007. 404 pp. £20.

This book "removes the layer of romantic myth without destroying the swash-buckling aura that makes Rupert so attractive a subject." "Spencer's writing is fast paced and energizing. His accounts of military encounters proceed with a fine degree of excitement."

Matthew Dennison. *TLS,* Feb. 8, 2008: 25.

**Sagan, Françoise**

*Sagan à toute allure.* Marie-Dominique Lelièvre. Paris: Denoel, 2007. 336 pp. Euro20.

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*L'Amour de Sagan.* Annick Geille. Paris: Ed. Pauvert, 2007. 384 pp. Euro20.

*Sagan, une légende.* Jean-Claude Lamy. Paris: Mercure de France, 2004. 334 pp. Euro22.

One recollects that Françoise Quoirez—Sagan in literature—had immediate success with her first novel *Bonjour Tristesse*, and loved speed (with her first money she bought a Jaguar). Then she indulged in games, alcohol, and drugs. Also, she had some obscure relationships, and later money problems. The trajectory of a girl "not pretty but irresistible, made beautiful by her intelligence" was at once dazzling and terrible, ending in pain and destitution. When she appeared in the firmament of letters, François Mauriac called her the charming little monster." She remained "an everlasting child," with all that that entails in fun and magic moments and refusals of reality—reality that in the end had the last word. Marie-Dominique Lelièvre's book is not the first biography of Sagan; as it is, personal and fascinated, it leads a lucid quest for the writer and her legend.

Josyane Savigneau. *Le Monde des Livres*, Jan. 18, 2008: 4.

**Samuel, Marion**

*Into the Tunnel: The Brief Life of Marion Samuel, 1931–1943.* Gotz Aly. Trans. Ann Millin. New York: Metropolitan/Henry Holt, 2007. 121 pp. $20.00.

"In 2003, the German Remembrance Foundation awarded the historian Gotz Aly the Marion Samuel Prize, which commemorates the one million Jewish children murdered by the Nazis. It was named for a young victim whose name was chosen at random from the lists of the dead, a gesture meant to underscore the tragic anonymity of the Holocaust's casualties. In accepting the tribute, Aly set out on a mission to uncover the life of Marion Samuel, to rescue her at least from obscurity."

Alana Newhouse. *NYTBR*, Jan. 20, 2008: 16.

**Sawchuk, Terry**

*Night Work: The Sawchuk Poems.* Randall Maggs. London, ON: Brick Books, 2008. 192 pp. $20.00.

"Legendary NHL goaltender Terry Sawchuk filled a couple of decades with glory, winning the Stanley Cup four times in total . . . while defending the crease on four of the original six teams. . . . As poetry collections go, this is quite a long book of long, narrative poems, but that shouldn't deter anyone from picking it up. *Night Work* is, in fact, an exquisite biographical novel, in the tradition of Michael Ondaatje's *The Collected Works of Billy the Kid.* Maggs has done his research, interviewing those who knew and worked with Sawchuk, his coaches, teammates, opponents and even referees."

John Degen. *Globe and Mail*, Mar. 8, 2008: D1.

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**Shakespeare, William.** See also **Hathaway, Anne.**

*The Lodger Shakespeare: His Life on Silver Street.* Charles Nicholl. New York: Viking, 2008. 400 pp. $26.95.

"Biographical explanations for literature can be 'dangerous,' Nicholl notes, but, through imaginative use of primary source material, he culls the 'secret flavours of particularity' that distinguished a corner of London at the turn of the seventeenth century, down to the kind of privy that might have been in Shakespeare's house. With lively readings of the plays and a nuanced portrait of their author, he captures 'the simmering randiness of the age.'"

*The New Yorker,* Feb. 25, 2008: 7[illegible]

**The Sheffs**

*Tweak: Growing Up on Methamphetamines.* Nic Sheff. New York: Ginee Seo Books/Atheneum Books for Young Readers, 2007. 322 pp. $16.99.

"*Tweak: Growing up on Methamphetamines,* by American writer Nic Sheff, is a high-energy, first-person account of addiction and recovery."

Carla Lucchetta. *Globe and Mail,* Mar. 22, 2008: D[illegible]

AND *Beautiful Boy: A Father's Journey Through His Son's Addiction.* David Sheff. New York: Houghton Mifflin, 2007. 326 pp. $24.00.

"Nic Sheff says he and his father 'weren't involved in each other's books,' and differences in their accounts of the same events suggest this is true. However, both 'Beautiful Boy' and Nic's memoir, 'Tweak,' which is being released as a young-adult book, share an affinity for catharsis. In 'Tweak,' Nic's venting ranges from tripled expletives to an evocation of his addiction as 'seven flames of doubt, fear, sorrow, pain, waste, hopelessness, despair.' While his father's decision to lay open much of his life stems from a desire to help other families of addicts, Nic's urge to tell all seems to derive in part from the lessons and language of rehab—his goal is to be 'authentic.' But Nic also admires chroniclers of wild descents—Rimbaud, Charles Bukowski—and the 25-year-old writer's infatuation with them shows."

Polly Morrice. *NYTBR,* Feb. 24, 2008: 2[illegible]

**Shields, Carol. See also Gerwin, Elma.**

*Random Illuminations: Conversations with Carol Shields.* Eleanor Wachtel. Fredericton, NB: Goose Lane, 2007. 180 pp. $19.95.

"Wachtel, host of CBC Radio's *Writers and Company* since its inception in 1990, is undoubtedly Canada's premier literary interviewer. Her questions to authors are consistently grounded in a thorough understanding of their work, their histories and their passions. . . . Wachtel's book includes six major interviews with Carol Shields, conducted between 1987 and 2002; her long personal essay, *Scrapbook of Carol,* in which she attempts to come to terms

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with Shields's death; and several personal letters. . . . In her short introduction, Wachtel states . . . 'These conversations offer richly faceted glimpses of Carol's world.' They do indeed."

M. A. C. Farrant. *Globe and Mail,* Jan. 12, 2008: D4.

**Shields, David**

*The Thing About Life Is That One Day You'll Be Dead.* David Shields. New York: Knopf, 2008. 232 pp. $25.95.

"Part memoir, part *memento mori,* [*The Thing About Life*] is discursive, as memoirs tend to be, and it is intended, as such mementos should, to prompt the reader to think on the vanities of earthly life. Alas, much—too much for a short book—gets in the way of that prompting."

Chris Scott. *Globe and Mail,* Feb. 23, 2008: D9.

**Simon, Carly.** See **King, Carole.**

**Sōchō**

*Song in an Age of Discord: The Journal of Sōchō and Poetic Life in Late Medieval Japan.* H. Mack Horton. Stanford: Stanford UP, 2004. 412 pp. $75.00.

"In this absorbing study of the *renga* poet Sōchō (1448–1532), H. Mack Horton achieves two important results. Following on the work of Steven Carter and Esperanza Ramirez-Christensen, he further extends our knowledge of the recondite art of *renga* (linked verse), and he also provides the reader with a fascinating cross-section of what life was like in one of Japan's most tumultuous periods. Horton's study does a brilliant job of showing how Sōchō's activity as a *renga* master connected at many points and in multiple ways to the practical realities of late medieval warrior culture."

David T. Blalock. *Journal of Asian Studies* 67.1 (Feb. 2008): 318–20.

**Sonnet, Martine**

*Atelier 62.* Martine Sonnet. Paris: Ed. Le temps qu'il fait, 2007. 230 pp. Euro24.

"Martine Sonnet relates her father's life. Blacksmith and cartwright in Normandy, he is, in the early fifties, a victim of the drift from the land. He is ruined and begins working in the Renault steelworks, where he'll stay 16 years. Alone during the first five years, his wife and children stay in Normandy. The daughter depicts the strong, silent, indefatigable man, conscious of his enslavement and too proud to mention it. But she is also a historian, and her research led her to consult the papers of the time, either political *(L'Humanité)* or technico-political (*L'Echo des Métallos);* and the reports of doctors and hygiene committees and work councils: everything shows the unbearable working conditions, and the employers' scorn and meanness—described in a dry,

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cold narrative, in which rage and anger rise, but dignity and nobleness too She allows herself a touch of pride: Shop 62, her father's shop, was the hardes and highest in terms of qualification."

Christine Rousseau. *Le Monde des Livres,* Feb. 29, 2008: 4

**Sonnino, Piera**

*C'est arrivé. Une famille italienne dans les camps.* Piera Sonnino. Trans. (from Italian) Pierre-Emmanuel Dauzat. Paris: Ed. Armand Colin, 2007. 15 pp. Euro14,90.

This is one of the few books available in French on the life of Italian Jews dur ing World War II. Piera Sonnino arrived in Auschwitz with her parents in the autumn of 1944; she alone survived. She wrote her book in 1960, she died in 1999, and the publication came only in 2002. The key word is: nightmare. Also: nothing human—a frosty, miry, obscure, fatal, unrelenting mechanism surmounted by a little flame: incomprehensible. Two excellent postfaces, by Giacomo Papi and Anne Matard-Bonucci.

T.(homas) W.(ieder). *Le Monde des Livres,* Mar. 7, 2008: 6

**Sontag, Susan**

*Swimming in a Sea of Death: A Son's Memoir.* David Rieff. New York: Simon & Schuster, 2007. 180 pp. $21.00.

"Few of us lose a parent without regret and some self-reproach, some sense of things undone or injustices unredressed; it is a natural component of grief. . . . David Rieff's memoir of his mother, Susan Sontag, has all of these qualities, which perhaps accounts for its power beyond mere eulogy, elegy, or complaint. *Swimming in a Sea of Death* is narrowly focused on his reaction to her death in 2004 from a rare blood malignancy, and on the medical issues around it, some of which she had also written about, though only very generally, from the point of view of a cancer survivor. Rieff now gives his account of her nearly thirty-year battle against three potentially fatal cancers, and its effect on him. Besides being an eloquent record of grief, it raises a number of issues pertaining to cancer, its treatment, and our attitudes toward the language of illness and dying—subjects long of interest to Sontag herself."

Diane Johnson and John F. Murray. *NYRB,* Feb. 14, 2008: 4–8

**Stanley, Henry Morton**

*Stanley: The Impossible Life of Africa's Greatest Explorer.* Tim Jeal. New Haven: Yale UP, 2007. 570 pp. $38.00.

"Jeal's biography is an unalloyed triumph, not only because it is painstakingly researched and eminently readable, but because it never loses sight of the abandoned child in the man, driving him forward, 'able to frighten, able to suffer, but also able to command love and obedience.'"

Jason Roberts. *WP,* Jan. 14–20, 2008: 35

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**Stein, Edith**

*Mort et vie d'Edith Stein.* Yann Moix. Paris: Grasset, 2007. 194 pp Euro14,90.

"A brilliant academic, who converted from judaism to catholicism, entered Carmel in 1933, and was obliged in 1942 to wear the yellow star, she was deported to Auschwitz, where she died. Pope John-Paul II canonized her as a martyr (Oct. 1998). Moix's book is not dull. Moix had an intuition of the sense and value of her itinerary. There are a few good pages on Israel and anti-Semitism—marred by the undilutedly peremptory tone. Here we meet the insufferable: narcissism, self-satisfaction, the impossibility of keeping in the background in front of a subject bigger than him. It's the capital sin—insolence and vulgarity (Christ presented as Edith Stein's bloke) being only venial sins.

P.(atrick) K.(échichian). *Le Monde des Livres,* Feb. 8, 2008: 4.

**Stein, Gertrude, and Alice B. Toklas**

*Two Lives: Gertrude Stein and Alice B. Toklas.* Janet Malcolm. New Haven: Yale UP, 2007. 224 pp. $25.00.

"Despite the warm familiarity of its subtitle—*Gertrude and Alice,* vaudeville billing for modern literature's top novelty act—*Two Lives* is a fierce little book that does its subjects no favours, except perhaps to rescue their reputations from idolatry—cute, cozy or camp. Janet Malcolm renders anything such as that impossible in prose as riveting as it is careful, icily elegant and free of cant."

David Livingstone. *Globe and Mail,* Jan. 19, 2008: D10.

"*Two Lives* is not so much a biography as a potted history of the couple, one which leavens the density of a more traditional literary Life by assuming the style of investigative journalism. One of the more ingenious aspects . . . is the way in which biography itself is drawn into uncertainties of interpretation."

Justin Beplate. *TLS,* Jan. 4, 2008: 7–8.

**Sukarno**

*Sukarno and the Indonesian Coup: The Untold Story.* Helen-Louise Hunter. Westport, CT: Praeger Security International, 2007. 216 pp. $75.00.

"How Sukarno ceded power to Mr. Suharto is the pivot around which modern Indonesia has turned. . . . Author Helen-Louise Hunter is a former Central Intelligence Agency analyst. . . . Her 23 years working for the CIA may lead some readers to hope they will be made privy to hitherto undisclosed information. . . . Sadly, not a whiff of new evidence appears in this book. Ms Hunter relies overwhelmingly on official Indonesian army interrogation documents to draw up an extensive chronology of who did what and where they did it. 'In ways that could never have been forseen at the time, the Indonesian Coup was the upset surprise of the century.' . . . What Ms Hunter fails to mention is that

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she reached the same conclusions in 1968 when she authored a CIA report.... Indeed her new book is almost identical to the CIA report."

Simon Montlake. *Far Eastern Economic Review* 171.1 (Jan.-Feb. 2008): 72–74.

**al-Suri, Abu Mus'ab**

*Architect of Global Jihad: The Life of Al Qaeda Strategist Abu Mus'ab al-Suri.* Brynjar Lia. New York: Columbia UP, 2007. 504 pp. $28.95.

Lia's subject is "a veteran of several Islamist struggles and al-Qaeda's leading military thinker." Lia is credited for using Arabic-language source material and for "taking the experiences, lives, and ideas of his subjects seriously."

Peter Hart. *Globe and Mail,* Jan. 26, 2008: D7.

**Tadano Makuzu**

*Thinking Like a Man: Tadano Makuzu (1763–1825).* Bettina Gramlich-Oka. Leiden: Brill, 2006. 319 pp. $125.

"Bettina Gramlich-Oka's biography of Tadano Makuzu, *Thinking Like a Man,* explores how female intellectuals in Tokugawa Japan engaged in the male dominated world of ideas. An extraordinary variety of Makuzu's writings have survived, allowing Gramlich-Oka to offer a rare intellectual biography of a Japanese woman in the early modern period. . . . Tadano Makuzu's life offers an important example of the richness and possibilities of women's social and mental worlds during a time when many modern readers assume women had few choices about the shape of their life courses."

Noell Wilson. *Journal of Asian Studies* 67.1 (Feb. 2008): 316–17.

**Thiebaud, Wayne**

*Delicious: The Life and Art of Wayne Thiebaud.* Susan Goldman Rubin. San Francisco: Chronicle, 2007. 108 pp. $15.95.

"The story of Thiebaud's steady march to art stardom is not, however, all icing. The author of 'Delicious,' Susan Goldman Rubin, who has also written books for young readers on Andy Warhol, Margaret Bourke-White and Edgar Degas, dives under the surface to examine Thiebaud's pictures and thoughts."

Sarah Boxer. *NYTBR,* Feb. 17, 2008: 18.

**Toklas, Alice B.** See **Stein, Gertrude.**

**Tretyakov, Sergei**

*Comrade J: The Untold Secrets of Russia's Master Spy in America After the End of the Cold War.* Pete Earley. New York: Putnam, 2007. 340 pp. $25.95.

This book is based on interviews with Sergei Tretyakov, "former deputy resident for the SVR, Russian successor to the Soviet KGB." It has been withdrawn

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by its publisher for "legal reasons." "Alas, *Comrade J* is less than meets the eye. Less than the subtitle's promise of a master spy's untold secrets, and certainly less than startling revelations of a Russian spy network that penetrated deep into the Canadian government. It is still of interest, but on a more modest level than the author, and his subject, would like us to believe."

Reg Whitaker. *Globe and Mail,* Feb. 16, 2008: D4.

"The real value of Sergei Tretyakov's saga lies less in his scattershot claims and innuendoes than in his sharp eye and gossipy insider's view of the KGB/SVR's training, methods, foibles and tricks. The CIA resettles defectors and pays well the ones it likes. It certainly must like Tretyakov because, Earley reports, his pay package topped a record $2 million. He lives now in a secret location under a new name. His wife, Helen, drives a Porsche, and Sergei has a Lexus SUV."

David Wise. *WP,* Feb. 11–17, 2008: 38.

**Trocmé, Magda and André**

*Magda & André Trocmé: Figures de résistances.* Texts chosen and presented by Pierre Boismorand. Paris: Ed. Du Cerf, 2007. 384 pp. Euro25.

"Sir, we don't know any Jews, we only know men," such was clergyman André Trocmé's answer to the préfet of the Haute-Loire department who, in 1942, asked him to draw up a list of the Jews living in Chambon-sur-Lignon. Honoured as a "Just among the Nations," André Trocmé (1901–1971) and his wife Magda (1901–1996) are mainly known for saving many Jewish children during the war. Yet, from antifascism to antiracism and the denunciation of colonial crimes, they led many other fights. This book, composed from their archives, enables the reader to discover their many commitments.

*Le Monde des Livres,* Jan. 18, 2008: 7.

**Unterweger, Jack**

*Entering Hades: The Double Life of a Serial Killer.* John Leake. New York: Sarah Crichton/Farrar, Straus & Giroux, 2007. 350 pp. $25.00.

"John Leake has written the definitive book—dispassionate, superbly detailed—on Jack Unterweger. Of its subject, no more now needs saying, beyond the words with which Leake ends his story, citing the wife of the Vienna detective who spent years unraveling the case: 'Thank God, he's dead.'"

Robert Macfarlane. *NYTBR,* Jan. 13, 2008: 26.

**Van Leeuwen, Evelien**

*Modeste in Memoriam: Souvenirs lointains [Klein in Memoriam: Late herinneringen].* Evelien Van Leeuwen. Trans. (from Dutch) Daniel Cunin. Paris: Ed. Du Rocher, 2007. 112 pp. Euro12.

Van Leeuwen is one of those deportees who waited forty years before putting down in words their terrible experience. Not that she was lacking in cultural

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environment or means of expression: she is a translator in the publishing business. But it took her all that time before speaking. The book is a kind of open letter to her son. A business trip to East Germany triggered it (the last page will show that Germany is not for her the country of hatred, rather the one in which a redeeming memory could emerge. Hadn't a German maidservant tried to help Evelien's parents, her former masters?) Evelien and her mother will survive, contrary to father, brother, and sister. This narrative is different from other testimonies on the unspeakable in that there is no relief, no shadow, no staging, no dynamics, no sensationalism—only precision. The author informs her son, but she knows he'll never know: *that* reality is incommunicable.

René de Ceccatty. *Le Monde des Livres*, Jan. 11, 2008: 4

**Venter, J. Craig**

*A Life Decoded: My Genome, My Life.* J. Craig Venter. New York: Viking, 2007. 390 pp. $31.00.

"In the mid-1990s, genetic scientist J. Craig Venter set himself the task of decoding the human genome, billions of letters of genetic code that presented a formidable challenge to both humans and computers. Furthermore, Venter vowed that he could do the job better and faster than the U.S. government-sponsored Human Genome Project. And so he did, completing and publishing the human genetic sequence in 2001. This is his first-person account of that daunting task, and of the ego-driven politics and the desperate searches for funding that went with it."

H. J. Kirchhoff. *Globe and Mail*, Jan. 12, 2008: D16

**Vieira de Mello, Sergio**

*Chasing the Flame: Sergio Vieira de Mello and the Fight to Save the World.* Samantha Power. New York: Penguin, 2007. 622 pp. $32.95.

"In the end, the book does not make a persuasive case that the United Nations will ever be able to evolve into an organization that can deploy adequate amounts of hard power or take sides in contentious political disputes. Its weaknesses as a bureaucracy and its political constraints make it very unlikely that the United States and other powerful countries will ever delegate to it direct control over their soldiers or trust it with large sums of money. But surely the life and death of Sergio Vieira de Mello is a good place to begin a serious debate about the proper way to manage world order in the future."

Francis Fukuyama. *NYTBR*, Feb. 17, 2008: 14

"In 'Chasing the Flame,' Samantha Power set out not merely to write a biography of Vieira de Mello, but also to glean from his life some larger lessons. The underlying questions are profound ones: how the international community should cope with ethnic unrest, civil wars and genocide; how much power the world's governments should give to the United Nations; how much difference one person can make. Her book is an ambitious effort, a long, meandering

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narrative that in the end succeeds brilliantly but is so slow-paced, especially in its early pages, as to leave the reader wishing Vieira de Mello would grow up, move on or find some epiphany amid the serial catastrophes."

James Mann. *WP,* Feb. 25–Mar. 2, 2008: 38.

**The Wagners**

*The Wagner Clan.* Jonathan Carr. Washington, D.C.: Atlantic Monthly, 2007. 400 pp. $27.50.

"In this engaging group biography, Carr casts the Wagner family business as a 'matchless mirror' of the social and political history of Germany itself. . . . Carr's levelheaded and meticulous approach is best displayed in his treatment of the master's anti-Semitism and the family's links to Hitler, a regular house-guest and devoted fan affectionately referred to as 'Uncle Wolf.'"

*The New Yorker,* Mar. 17, 2008: 83.

**Weaver, Robert**

*Robert Weaver: Godfather of Canadian Writing.* Elaine Kalman Naves. Montreal: Véhicule, 2007. 170 pp. $19.95.

"The book is a biographical narrative based on interviews conducted for CBC Radio's *Ideas.* "Through her narrative and the transcription of conversations with Weaver, Kalman Naves gives a sense of the man and his achievement. In the book's final section, she presents a series of interviews, mostly with well-known figures—Margaret Atwood, Barry Callaghan, Robert Fulford, Alice Munro, Alistair MacLeod, Eric Friesen, Janice Kulyk Keefer—which read a little like testimonials at a retirement dinner. What is missing is sufficient detail, perspective, the complexities of this individual personality."

David Helwig. *Globe and Mail,* Feb. 9, 2008: D4.

**White, Gilbert Fowler**

*Living with Nature's Extremes: The Life of Gilbert Fowler White.* Robert Hinshaw. Boulder: Johnson Books, 2006. 339 pp. $26.50.

"Gilbert White was the leading natural hazards, natural resources, and environmental geographer of the twentieth century. In natural hazards he focused on floods and in natural resources on water, but his contributions were by no means limited to these areas. Indeed, his work on hazards, resources, and environmental issues ranges from local studies to national policies to global-scale actions. White's achievements, as meticulously chronicled in this biography, are outstanding in number and in quality. They are also astonishingly varied, both within and outside the academic world. Today his ideas remain powerfully influential and profoundly effective in the United States and world-

Ian Burton. *Annals of the Association of American Geographers* 97.4 (Dec. 2007): 820–23.

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**Wyatt, Caryl**

*Look Me in the Eye.* Caryl Wyatt, with Anita le Roux. Johannesburg: 30 Degrees South, 2007. 248 pp. R165.

This is the story of a woman who seemed to have it all: a good-looking husband, money, trips to exotic holiday locations, a lovely home. But underneath the surface things were horribly wrong and she was subjected to capricious attacks, both physical and mental, of a man she says systematically abused her. Many "confessional" books vomit out the ghastly details, sometimes overloading the reader with the "poor, pitiful me" line. Not so this book. Caryl tells her story with a degree of self-understanding that challenges the reader to look not only at the manifold failings of the abusive partner, but also to examine with her how the abused person might be behaving in a way that enables the abuse. This is not a particularly politically correct road to travel—due to the magnitude of this shame in our society many would argue that we must show how the abuser is always the problem—but it is a refreshingly honest attempt on the part of the writer to understand the ways in which she made herself a target for abuse. While some readers may object that this is not a brilliantly written book, others will find solace in Caryl's ability to rebuild her life.

Jennifer Crocker. *Cape Times,* Nov. 23, 2007: 10.

**Zukofsky, Louis**

*The Poem of a Life: A Biography of Louis Zukofsky.* Mark Scroggins. Berkeley: Shoemaker & Hoard, 2007. 572 pp. $30.00.

"'The Poem of a Life,' Mark Scroggins's terrific new biography, never strays far from Zukofsky the poet. Though he treats all of Zukofsky's writing respectfully, Scroggins, who teaches literature at Florida Atlantic University, keeps his focus on 'A,' the first seven parts of which were published in 1932."

Dan Chiasson. *NYTBR,* Jan. 20, 2008: 18.

## COLLECTIONS, GROUP BIOGRAPHIES, LIFE WRITING THEORY, AND OTHER WORKS OF INTEREST

**African Americans**

*African American National Biography.* Henry Louis Gates, Jr. and Evelyn Brooks Higginbothan. 8 vols. New York: Oxford UP, 2007. 5,568 pp. $995.

"The editors preface their presentation of forty-one hundred biographies in eight volumes by noting that, until recently, the Dictionary of American Biography included just a hundred and twenty African-Americans, while black biographical dictionaries have been unabashedly hagiographic. A more thorough historical approach continually reminds us of the troubles of even iconic figures."

*The New Yorker,* Mar. 3, 2008: 85.

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*Defying Dixie: The Radical Roots of Civil Rights, 1919–1950.* Glenda Elizabeth Gilmore. New York: Norton, 2007. 642 pp. $39.95.

"Unfortunately her (Gilmore's) belief that radical activists of the 1930s and 1940s 'hastened' the end of Jim Crow in the postwar era is more asserted than demonstrated. And without such demonstration . . . 'Defying Dixie' becomes an exercise in radical antiquarianism, a series of disparate essays built around interesting personalities, the whole rather less than the sum of its parts."

Maurice Isserman. *NYTBR,* Feb. 10, 2008: 22.

"Gilmore makes a strong case that Cold War insecurities have promoted the false impression 'that middle-class black men in ties radicalized the nation.' Those mid-century men in ties, religious leaders with strong connections to the established black community, fostered increasingly militant local and national movements that insisted on 'freedom now' and 'liberty and justice for all.' But they were hardly Soviet-style Communists, no matter what Red-baiting white supremacists thought or said at the time. . . . By ignoring the movement's radical origins in the ideologically charged political and economic struggles of the early 20th century, she insists, 'we discount the forces that generated and sustained human rights during the 1930s and 1940s and privilege its religious, middle class, and male roots.' Misled by conservative politicians and the mainstream media, we have accepted a truncated and distorted version of civil rights history."

Glenda Elizabeth Gilmore. *WP,* Jan. 28–Feb. 3, 2008: 38.

**Asian Civil Servants**

*Lost Modernities: China, Vietnam, Korea, and the Hazards of World History.* Alexander Woodside. Cambridge: Harvard UP, 2006. 142 pp. $22.00.

"Alexander Woodside has entered the ongoing discussion on the definition of social modernity by examining East Asian Mandarinates and suggesting that they held traits of the "modern" long before the West. *Lost Modernities* is based on Woodside's lectures given in 2001 for the Edwin O. Reischauer lecture series at Harvard University. His book looks at the tradition of bureaucracy and at civil servants recruited through public examination, beginning in Tang dynasty China (618–907 c.e.)."

Katrina Gulliver. *Journal of World History* 18.4 (Dec. 2007): 526–28.

**Blues Musicians**

*In Search of the Blues.* Marybeth Hamilton. New York: Basic Books, 2007. 309 pp. $24.95.

Hamilton, who teaches American history at Birkbeck College, University of London, and is the author of a book about Mae West, ignores the lineage of theory beats and a common pool of lyrical imagery. She does not even bother to state and then dismiss the notion that there is something in the content

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of the music that led to its image as profound and unsettling. Instead, s describes the blues as an idea that developed as the result of a search for a p aesthetic expressed by primitive African-Americans untainted by the mod world. The seekers, some in the service of white supremacy, some operati under the banner of Popular Front proletarianism, some in the thrall of for art's sake, hoped to locate the one true voice of the Negro in the deepe darkest South."

Dave Marsh. *NYTBR,* Feb. 24, 2008: 1

## CIA

*The Mighty Wurlitzer: How the CIA Played America.* Hugh Wilford. Ca bridge: Harvard UP, 2007. 342 pp. $27.95.

"There is a great deal to be learned from this book. Wilford has consulted a astonishing number of scholarly and popular accounts, along with the paper and records of some of the central participants and organizations. He's done a remarkable job of research. If, on occasion, he doesn't appear in full com mand of the story, I would trace that to his inability to see the degree to whi the Communists were pariahs to the anti-Stalinist left."

Nathan Glazer. *NYTBR,* Jan. 20, 2008: 12–1

"As Hugh Wilford explains in this brisk yet thorough narrative, the CIA took for its model one of the enemy's more successful tactics: the creation and fund ing of front organizations. Communists had set up the International Labor Defense and the World Peace Congress, so the agency spent millions on orga nizations with such virtuous names as the Congress for Cultural Freedom, the Independent Research Service and the Free Trade Union Committee."

Michael Kazin. *WP,* Feb. 11–17, 2008: 3

## Comedians

*Comedy at the Edge: How Stand-Up in the 1970s Changed America.* Richard Zoglin. New York: Bloomsbury, 2007. 247 pp. $24.95.

"Through profiles of a dozen leading comedians, including George Carl Richard Pryor, Steve Martin, Robin Williams, Andy Kaufman and Jerry Sein feld, Zoglin seeks to portray the rich stand-up subculture that flourished i the 1970s. But he ropes together a cast of characters united only in that having been born more or less between 1940 and 1955, in having chosen to pursue a profession that involves standing on stage and trying to make an au dience laugh, and in having achieved a degree of success in doing so. . . . Sti Zoglin is a clear and informative writer and a good synthesizer."

Matt Weiland. *NYTBR,* Mar. 16, 2008: 1

## Exiled Artists

*Artists in Exile.* Joseph Horowitz. New York: Harper, 2007. $27.50.

"During the first half of the 20th century, thousands of artists fled Europe

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turmoil for the United States, in the process becoming more or less unwitting participants in 'an ongoing national discussion about American identity. . . . Noting that 'the American experience is itself an experience of cultural exchange,' Horowitz delineates the disciplines in which the process was relatively fluid (dance and cinema), and those in which it progressed in fits and starts."

*The New Yorker,* Apr. 21, 2008: 131.

**Experimental Scientists**

*The Ten Most Beautiful Experiments.* George Johnson. New York: Knopf, 2007. 192 pp. $22.95.

"Johnson's new book is an appealing account of important scientific discoveries to which a variation of Keats applies: occasionally, beauty yields truth."

Peter Dizikes. *NYTBR,* Apr. 13, 2008: 11.

**Founding Fathers and Religion**

*Founding Faith: Providence, Politics, and the Birth of Religious Freedom in America.* Steven Waldman. New York: Random House, 2008. 277 pp. $26.00.

"Waldman's conclusion is that 'the Founding Faith . . . was not Christianity, and it was not secularism. It was religious liberty—a revolutionary formula for promoting faith by leaving it alone.' There is a certain amount of modern sales pitch in Waldman's revolutionary formula: Religious right! Nouvelle atheists! A pox on both their houses! But he adduces a mass of evidence to support it."

Richard Brookhiser. *NYTBR,* Apr. 13, 2008: 22.

"'Founding Faith' takes up two central questions about religion in early America. First, what did such Founding Fathers as Benjamin Franklin, John Adams, George Washington, Thomas Jefferson and James Madison actually believe? And second, how did it come about that the First Amendment to the Constitution guarantees that 'Congress shall make no laws respecting an establishment of religion, or prohibiting the free exercise thereof'? The answers to these questions carry implications for our lives today, since at stake is the flash-point principle of the separation of church and state."

Michael Dirda. *WP,* Mar. 24–30, 2008: 39.

**Freudians**

*Revolution in Mind: The Creation of Psychoanalysis.* George Makari. New York: HarperCollins, 2007. 613 pp. $32.50.

"Rather than providing yet another biography of Freud, Makari maps out the Freud family tree with all its thorny branches, its disciples and dissenters. Even if psychoanalysis is increasingly overshadowed by neurobiology and

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cognitive psychology, Makari argues that the language of Freudianism remains the lingua franca for some of our most vexing questions."

George Prochnik. *NYTBR*, Jan. 20, 2008: 11.

## Japanese Americans in Hawai'i

*No Sword to Bury: Japanese Americans in Hawai'i during World War II.* Franklin Odo. Philadelphia: Temple UP, 2004. 336 pp. $20.95.

"In his book, Franklin Odo . . . tells the story of a little-known group of Japanese American volunteers in Hawai'i during World War II. These volunteers, who called themselves the Varsity Victory Volunteers (VVV), were 169 young Nisei men of Japanese ancestry. They were declared unfit to serve in the United States Army after Pearl Harbor because of their assumed ties and loyalty to Japan. To combat such images of themselves, they volunteered to perform non-military manual labor in Hawai'i for one year during World War II. Many of the VVV members eventually went on to serve in the famous all-Japanese American Army Unit, the 442nd Regimental Combat Team."

Lili M. Kim. *Journal of Asian American Studies* 8.1 (2005): 103–106.

## Missionaries in the Pacific

*Nature and the Godly Empire: Science and Evangelical Mission in the Pacific, 1795–1850.* Sujit Sivasundaram. Cambridge Social and Cultural Histories 7. Cambridge: Cambridge UP, 2005. 244 pp. $80.00.

"*Nature and Godly Empire* is an ambitious, ingenious, erudite, and well-written attempt to explain the scientific role of Christian missions featuring the work of the London Missionary Society (LMS) in the southeast Pacific. Sujit Sivasundaram takes as his starting point Richard Drayton's suggestion 'that Christian ideologies of man's place in nature lay at the taproot of imperial expansion' (p. 8). The thesis unfolds in six substantial chapters, four devoted to the way in which missionaries 'engaged in nature' or used popular science and natural history in their educational and civilizing role, and two in which the promoters of mission 'ordered and displayed nature to promote missionary rhetoric.'"

Niel Gunson. *Journal of World History* 18.4 (Dec. 2007): 532–35.

## Nazis and Jews

*Les années d'extermination: L'Allemagne nazie et les Juifs.* Vol. 2, *1939–1945.* Saul Friedländer. Trans. (from US English) Pierre-Emmanuel Dauzat. Paris: Seuil, 2007. 1,032 pp. Euro32.

Ten years after *L'Allemagne nazie et les Juifs: les années de persécution: 1933–1939* (Paris: Seuil, 1997), appears Vol. 2, the monumental second part of life's work. Contrary to his colleagues who limit themselves to the exploration

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archives, Friedländer lets the survivors speak. He thus shows that for them olity was never global, only fragmentary. How was extermination possible? Because there was no true collective reaction. Indifference prevailed. The— ommendable—discourse on the Justs eclipses this truth. Because that in- ifference—often hostile—corresponded to a European consensus towards he "re-segregation" of the Jews. . . . As to the date of the final solution, Friedländer situates the decision around Dec. 11, 1941. He refutes the idea hat that decision was "the best kept secret of the Third Reich." Ignorance was a retrospective myth aiming at self-exculpation. He also considers that he revolt of some sonderkommandos, symbolic as it was, had the result f accelerating the extermination process. And that the acceptance of the denäre policy—the belief in the "logical" behavior of the Nazis—met with the wall of their implacable ideology. Difficult to tackle the history of he Shoah without reading Friedländer.

Nicolas Weil. *Le Monde des Livres*, Mar. 7, 2008: 6.

## Peoples of the Indian Ocean

*A Hundred Horizons: The Indian Ocean in the Age of Global Empire.* Sugata Bose. Cambridge: Harvard UP, 2006. 333 pp. $27.95.

Bose offers a nuanced corrective by borrowing from Ranajit Guha, found- e of India's subaltern studies collective, to argue that Europeans merely achieved 'dominance without hegemony' in the Indian Ocean: 'The peoples f the Indian Ocean made their own history, albeit not without having to contend with economic exploitation and political oppression, and the oce- nic space supplied a key venue for articulating different universalisms from the one to which Europeans claimed monopoly' (p. 273)."

Ned Bertz. *Journal of World History* 18.3 (Sept. 2007): 377–79.

## Plague Victims

*Plague Ports: The Global Urban Impact of Bubonic Plague, 1894–1901.* My- ron Echenberg. New York: New York UP, 2007. 349 pp. $48.00.

*Plague Ports* examines ten case studies of port cities (Hong Kong, Bombay, ney, Honolulu, San Francisco, Porto, Alexandria, Cape Town, Rio de neiro, and Buenos Aires) hit by bubonic plague in the wake of the world's rst documented world plague pandemic that occurred between the years 94 and 1901. Based on a wide selection of primary and secondary literature, chenberg's book provides a thorough and detailed account of the plague's velopment in each of these cities . . . the book clearly reveals repeating simi- ities between different cities in distant continents, such as the use of ethnic norities and immigrants as scapegoats, alienation between different social asses, central and local governments simultaneously promoting contradic- ry policies, and heated debates between different medical schools."

Dan Tamir. *Journal of World History* 18.3 (Sept. 2007): 379–81.

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## September 11 Commission

*The Commission: The Uncensored History of the 9/11 Investigation.* Philip Shenon. New York: Twelve, 2008. 457 pp. $27.00.

"Though the 9/11 Commission might not seem like the stuff of high drama, Shenon, an investigative reporter at The New York Times, expertly quarries numerous documents and interviews to produce a mesmerizing account. He offers vivid portraits of everyone from Henry Kissinger to Samuel R. Berger, from George Tenet to Condoleezza Rice. Few reputations emerge unscathed."

Jacob Heilbrunn. *NYTBR,* Apr. 13, 2008: 16

"[T]he hero, or anti-hero of 'The Commission' is Zelikow, a history professor at the University of Virginia, former State Department counselor and author of several books on foreign policy, including one written with Secretary of State Condoleezza Rice. Shenon recounts several conflicts of interest that might have raised questions about Zelikow's suitability to direct the 9/11 investigation, such as his friendship with Rice, his role on Bush's transition team in 2000, and his authorship of a strategy paper justifying 'preemptive war.' Shenon also pounces on telephone calls between Zelikow and Bush adviser Karl Rove that Zelikow claims had nothing to do with the 9/11 investigation."

*WP,* Mar. 17–23, 2008: 33

## Sikhs

*Between Colonialism and Diaspora: Sikh Cultural Formations in an Imperial World.* Tony Ballantyne. Durham: Duke UP, 2006. 230 pp. $21.95.

"This rich, diverse, and always compelling volume gives us a view into the changing nature of Sikh culture and the Sikh engagement with modernity from the early colonial era up to the present. . . . Ballantyne provides a stimulating set of essays that illuminate the ways Sikhism came to terms with, and took advantage of, the challenges posed jointly by empire and migration."

Thomas R. Metcalf. *Journal of World History* 18.4 (Dec. 2007): 535

## South African History

*Diamonds, Gold, and War: The British, the Boers, and the Making of South Africa.* Martin Meredith. Washington, D.C.: Public Affairs, 2007. 576 pp. $35.00.

"It is complicated history, marked not only by the rivalries of European colonists but also by the varied fates of the indigenous groups the settlers overran. Without sacrificing nuance to story-line, Meredith manages to thread the tale through novelistic scenes and direct quotation."

Douglas Foster. *WP,* Jan. 14–20, 2008: 33

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**Stalin's Victims**

*The Whisperers: Private Life in Stalin's Russia.* Orlando Figes. New York: Metropolitan, 2007. 740 pp. $35.00.

"Orlando Figes is known for exploring Russian history in eminently readable books. He has unwrapped the mystery inside the enigma of Stalinism with the help of Memorial, a Russian non-governmental organization dedicated to preserving the memory of victims of Soviet repression. Figes and Memorial's researchers interviewed more than 1,000 members of the 'generation born in the first years of the Revolution, whose lives thus followed the trajectory of the Soviet system.' The result is a riveting pastiche, at once solemn and lively, of the stories of barely literate peasants and sophisticated urbanites, executioners and collaborators, prisoners and children."

Vladislav Zubok. *WP,* Mar. 3–9, 2008: 38.

**Women and Insanity**

*Mad, Bad and Sad: Women and the Mind Doctors.* Lisa Appignanesi. New York: Norton, 2007. 535 pp. $29.95.

"'Mad, Bad and Sad' is, Appignanesi tells her readers, not only 'the story of madness, badness and sadness and the ways in which we have understood them over the last 200 years,' but also a survey of the mad, bad and sad themselves, the particular women, including Zelda Fitzgerald, Lucia Joyce, Virginia Woolf and many less famous patients, who suffered 'frenzies, possessions, mania, melancholy, nerves, delusions, aberrant acts, dramatic tics, passionate loves and hates, sex, visual and auditory hallucinations, fears, phobias, fantasies, disturbances of sleep, dissociations, communion with spirits and imaginary friends, addictions, self-harm, self-starvation, depression' and so on. Phew. A list like this makes a girl grateful that Freud even bothered to ask what such desperate, deluded creatures might want. No wonder the nineteenth century couldn't build enough asylums to house them."

Kathryn Harrison. *NYTBR,* Apr. 27, 2008: 13.

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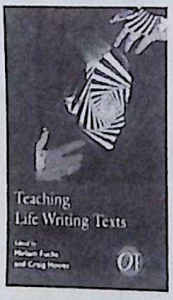


*Teaching Life Writing Texts*

Editors: Miriam Fuchs, Craig Howes

400 pp; $22.00; available from the Modern Language Association (www.mla.org)

This volume in the MLA series Options for Teaching builds on and complements earlier work on pedagogical issues in life writing studies. Over forty contributors from a broad range of educational institutions describe courses for every level of postsecondary instruction. Some writers draw heavily on literary and cultural theory; others share their assignments and weekly syllabi. Many essays grapple with texts that represent disability, illness, abuse, and depression; ethnic, sexual and racial discrimination; crises and catastrophes; witnessing and testimonials; human rights violations; and genocide. The classes described are taught in humanities, cultural studies, social science, and language departments and are located in, among other countries, the United States, Great Britain, Canada, Australia, Germany, Eritrea, and South Africa.

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# EDITORS' NOTE

This year's installment of the Annual Bibliography continues, with some fluctuations, to display the patterns we've seen over the past few years in the publication of critical and theoretical work on life writing. First of all, the sheer number of entries has again increased—from roughly 1,200 last year to roughly 1,300 this year. The biggest shift upward appears in the number of dissertations (from 87 to 134), but the most striking difference appears not in the numbers of articles appearing in edited collections and special issues, which are virtually identical (roughly 650), but in the number of collections and special issues themselves—a major drop from 79 last year to 50 this year.

Why then is the number of articles the same? Because of the large number of individual essays appearing in the edited collections. The twenty-something special issues average 8–9 articles an issue; the twenty-something books, however, average over 18, with two of them containing 40 or more, and several containing between 24 and 35. In the interests of disclosure, the Modern Language Association Options in Teaching volume on *Teaching Life Writing* co-edited by two of the editors of this journal, has the most of any—44 contributions—but that is the nature of such MLA pedagogy collections. We still think it is fair to note, however, that in general, articles are getting shorter regardless of their venue. The substantial 25 to 30 page essay becomes more the exception these days than the rule, as books become shorter even as their tables of contents grow longer.

Some other observations. There is no question that the social sciences are producing an exponentially expanding body of research on life writing. This is already the case in Great Britain, where the numerous life writing and narrative research centers tend to have a strong sociological and pedagogical emphasis, but the trend is clearly taking hold in North American and Australian journals as well, as qualitative research becomes the focus for many demographic and ethnographic projects.

We think it's also accurate to note that after many years of a strong theoretical emphasis on autobiographical genres, more and more research is starting to come to terms with biography—whether through an engagement with interviewing methodology, or with the narrative, ethical, and ideological dimensions of representing other lives. This increased practical grappling with biography should lead to more sophisticated and wide-reaching scholarship—a welcome change, for as Catherine Parke has remarked, much work



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in life writing has proceeded from the premise that "Biography, of all the literary genres, might seem to be the one least in need of explanation, analysis, and justification."

We've also noticed that certain presses seem to be publishing a substantial number of the critical works this year—SUNY Press, Ashgate, Left Coast, Boydell and Brewer, and Legenda. Poetry is getting more sustained attention, and we were struck as well by the amount of critical work being published on W. G. Sebald.

Finally, we need to note once more that although we have listed a number of texts in languages other than English, for the most part the bibliography remains Anglocentric. We hope to address this issue, probably through the enlistment of editors in other languages, in the years ahead.



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# *MY FATHER AND MYSELF*: J. R. ACKERLEY'S MARGINAL MODERNIST *KÜNSTLERROMAN*

HELENA GURFINKEL

## MODERNISM AND THE *KÜNSTLERROMAN*

"Old father, old artificer, stand me now and ever in good stead." With these words, Stephen Dedalus, the protagonist of Joyce's *A Portrait of the Artist as a Young Man*, addresses Daedalus, the mythical artist, and his father, Simon Dedalus. Dedalus's words are perhaps the best-known illustration of the importance of father-son bonds for the modernist novel. The contentious relationship between an artist and a figure of parental authority is the central narrative thread of the modernist *Künstlerroman*, the story of an artist's growth and pursuit of a creative calling. Stephen Dedalus leaves Ireland; Virginia Woolf's Lily Briscoe has her "vision" (209) only after the spell of her desire for Mrs. Ramsay has been broken, while the budding career of D. H. Lawrence's Paul Morel is undermined by the oppressive presence of his mother. The artist, male or female, is perpetually stifled by a powerful parental figure, and conditions "mature" sexuality and artistry (insofar as the two are presumably in a metaphorical relationship to each other) on the demise of such a figure. From the stylistic and chronological margins of modernism there emerges, however, a figure of the artist who refuses to leave the father's house. *My Father and Myself*, a memoir by the British novelist, playwright, and literary editor J. R. Ackerley, begun in the 1930s and completed in 1967, makes a father-son bond of desire crucial to the formation of the son's artistic subjectivity and masculinity, thereby rendering the latter non-normative and quite distinct from those depicted in the mainstream "portrait of an artist."

In *My Father and Myself*, Ackerley both tells the unorthodox life story of his father and redefines the Victorian/Edwardian patriarch, from whom the modernist artist usually feels compelled to separate. The father is no longer a paragon of virtue or an embodiment of Victorian ideologies. His sexuality

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exists on the fringes, or altogether outside, of the norms of late-Victorian respectability and the heterosexual marriage plot. While far from being a tale of abuse or incest, the memoir nevertheless also hints, by playing with chronology subtly and humorously, at the erotic possibilities between the father and the son, thereby locating the son's manhood beyond those norms as well. In the world of *My Father and Myself*, the Victorian and modern ages are not separated by the impact of the Oedipal rebellion, but rather drawn together by the transgressive mutual desire of fathers and sons. The text challenges heteronormative constructions of manliness and belongs to what I define as a separate subgenre, the queer *Künstlerroman*.[1]

Queer or "straight," the *Künstlerroman* is, of course, primarily about an artist's understanding and fulfillment of his or her artistic mission. Nonetheless, the status of *My Father and Myself* as a confessional gay (auto)biography and as a testament, almost despite itself, to the gay life in England in the late-nineteenth and early-twentieth centuries makes the structural difference—or queerness—of Ackerley's narrative particularly significant. Though the memoir contains few explicitly political statements, it is an inquiry into the author's own and his father's transgressive desires, as well as into their shared status as outlaws, which is crucial to Ackerley's sense of himself as a gay man of letters. Indeed, for most of their lives, Joe Ackerley, as well as his and his father's, friends and lovers, were beyond the pale of the law. In the mid-1950s, while the work on *My Father and Myself* was still in progress, the British government took the first tentative step toward the legalization of gay sexuality. The Home Secretary appointed Sir John Wolfenden, a university administrator and the father of a gay son, to chair a committee on Homosexual Offenses and Prostitution. In September 1957, after conducting extensive research and numerous meetings, the committee issued a report (now known as the Wolfenden Report) that recommended "that homosexual behavior between consenting adults in private should no longer be a criminal offense" (qtd. in Edsall 316). The report paved the way for the Sexual Offenses Act, passed by the Parliament in 1967, which decriminalized sexual acts between men over twenty-one years of age.[2] The legislative changes were too little too late for Ackerley, who died in 1967, but his queer *Künstlerroman* vitiates the very foundations of the normative masculinity that the pre-1967 British criminal law had sought zealously to define and protect.

## "FREUD HAD GOT AWAY WITH MORE THAN I INTENDED": PSYCHOANALYSIS, HISTORY, THEORY

In *Gay Lives: Homosexual Biography from John Addington Symonds to Paul Monette*, Paul Robinson writes,

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> One could say that the deep logic of [*My Father and Myself*] is psychoanalytic: it assumes that self-knowledge lies always by way of penetrating the mystery of our relations to our parents. In this sense, the book is the representative document of the twentieth century. (128)

The last sentence is certainly a perceptive, if somewhat sweeping, assertion. The primacy of Freudian psychoanalysis as the "representative" theoretical framework of the twentieth century has been questioned vigorously by various strands of literary and cultural criticism. In the case of modernism, however, the centrality of psychoanalysis is difficult to doubt or dismiss. The strong chronological, cultural, and intellectual connections between modernism and psychoanalysis, as well as the impact of Freudian thought on the way in which major modernist literary figures, such as Virginia Woolf, D. H. Lawrence, and H.D., conceived of gender and sexuality, have been articulated eloquently on multiple occasions.[3] Freud's influence on modernist literature and art, and especially on the Bloomsbury circle, to which Ackerley belongs (albeit marginally) by virtue of his friendships and creative collaborations with its most prominent members, from E. M. Forster and the Woolfs to Goldsworthy Lowes Dickinson, is unquestionable.

Although Robinson suggests that Ackerley had an "express aversion to psychoanalysis" (128), his writings, including the memoir in question, seem to contravene this statement. In a letter to Herbert Read, for example, Ackerley suggests that the writing of *My Father and Myself* is an attempt "to psychoanalyze myself" (*Letters* 267). And while there is no affection or reverence toward Freud in this sentence, or anywhere in Ackerley's *oeuvre* (these sentiments are not characteristic of his prose in general), Ackerley's writings certainly acknowledge the influence of psychoanalysis on his life and work much more readily than, for example, those of his longtime friend and fellow-modernist E. M. Forster, who, unlike his contemporaries, was indeed "averse" to psychoanalysis.[4]

The intimate relationship between modernist art and literature and psychoanalysis notwithstanding, the use of Freud's alternative Oedipal paradigm is historically consonant with Ackerley's work. It is a critical commonplace to suggest that, particularly when it comes to the theories of childhood sexual explorations, the unconscious parent-child attachments, and the process of sexual "maturation" (all existing under the rather general umbrella of the "Oedipus Complex"), Freudian psychoanalysis gives us access to the psyche of the upwardly mobile bourgeois late-Victorian/Edwardian family. It is precisely the historically and culturally specific origins of Freudian theory that, over time, have become the basis for its criticism. After all, Freudian psychoanalysis defines, or even imposes, such strictly formulated and narrowly

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contextualized gender roles, family structures, and sexual expression as "universal." As Peter Gay puts it in *Freud for Historians*, "Psychoanalysis, born and raised in Vienna, has seemed . . . quite irrelevant outside of its defined and highly constricted sphere, its theories valid (if they were valid at all), for the archetypal psychoneurotic patient, the bored, affluent, repressed Jewish Viennese *Hausfrau* . . ." (79). In the course of its development, however, psychoanalysis extended its purview somewhat and "came to represent a fair cross section of the middle and upper strata of Western civilization" (91).

In the case of *My Father and Myself*, the application of Freudian theory is more than justified: the Ackerleys are precisely the kind of a wealthy, upwardly mobile, turn-of-the-century family whose members were likely to become the subjects of Freud's case histories—a connection that perhaps explains Ackerley's own love-hate relationship with psychoanalysis. I propose to view Freud's account of the formation of both normative and non-normative masculinities not as a limiting, middle-class, Eurocentric paradigm, but rather as a cultural and theoretical lens through which we can see the coalescence of gender, sexuality, and class narratives in the course of a specific historical moment shared by the Ackerleys, Freud, and his patients. In the socioeconomic context of Freudian thought and practice, the mainstream Oedipal paradigm of the necessary separation of a son from a father, as well as the son's eventual assumption of the father's place, underwrites the narrative of bourgeois economic advancement. However, much less obviously, middle-class maleness can also be represented by an alternative paradigm offered by Freud (and illustrated by Ackerley): that of father-son desire and the son's submission.

It is therefore appropriate that Freud's 1919 paper "'A Child Is Being Beaten': A Contribution to the Study of the Origin of Sexual Perversions" should serve as the theoretical foundation of my discussion of Ackerley's queer *Künstlerroman*. In this essay, Freud explores the fantasy that a number of his patients had had about a child subjected to beatings. While he points out that both men and women have this fantasy, he is particularly reluctant to dwell on the male fantasy, because, as he writes, he runs "the risk of being misunderstood" (116). Freud contends that the normative man must evolve into a subject whose sexuality is mature; that is, genital, active, and coincidental with the position of the father.

According to Freud, the persistence of the punishment fantasy in man constitutes a deviation from this normative development. Freud points out that, on the part of the (male) child, "[t]his being beaten is now a meeting place between the sense of guilt and sexual love. *It is not only the punishment for the forbidden genital relation, but also the regressive substitute for it.* . . . Here for the first time we have the essence of masochism" (108). The son's

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masochistic attitude signifies that "being beaten also stands for being loved (in a genital sense). . . . So the original form of the unconscious male phantasy was not 'I am being beaten by my father,' but rather, '*I am loved by my father*'" (117). Ultimately, Freud concludes, " . . . *the beating-phantasy has its origin in an incestuous attachment to the father*" (117). This always unconscious attachment "is derived from [the son's] feminine attitude towards the father" (117) and results in the "debasement" of genital sexuality: "For the fact emerges that in their masochistic phantasies, as well as the contrivances they adopt for their realization, they invariably transfer themselves into the part of a woman; that is to say, their masochistic attitude coincides with a *feminine* one" (116). For "normal" development to occur, the fantasy should, while transitioning into the conscious mind, at the very least assume the contours of heterosexually determined difference: "The boy . . . changes the figure and sex of the person beating, by putting his mother in the place of his father; but he retains his own figure, with the result that the person beating and the person being beaten are of opposite sexes" (117). It is Freud's cautious hope, however, that the man will eventually become the one *holding* the whip, which, as Kaja Silverman suggests, is always tantamount to (having) the penis (37).

I will examine the ways in which a similar fantasy of father-son desire comes to structure Ackerley's narrative of Victorian/Edwardian patriarchy, as well as his revision of the *Künstlerroman*. However, while sadomasochism, both in practice and in fantasy, is a crucial component of Freud's essay, outside of a vague childhood memory of whipping, *My Father and Myself* contains neither. Corporal punishment and sadomasochistic sexual practices are less important to my reading of both Freud and Ackerley than the reversal of gender roles that such unconscious fantasies or their conscious enactments produce—in particular, the "feminine" position of the masochistic son in relation to the father. It is not the logic of submission itself, but rather the narrative and historical implications of a non-normative masculinity formed by submission that I would like to explore.

My deployment of Freudian theory is occasioned not only by the crucial historical link between psychoanalysis and modernism. The reading of *My Father and Myself* below also intends to demonstrate the ways in which the psychoanalytic paradigm involving a son's desire for his father and his consent to the parent's violence and/or unequivocal (if temporary) surrender to his authority helps formulate alternative ideologies of class.[5] Ackerley's memoir uncovers the double sexual life of his father, Roger Ackerley, and reconstructs his career as the exemplary Victorian/Edwardian patriarch, self-made entrepreneur, and gentleman, whose successful banana trade both strengthened and symbolized Britain's colonial expansion. Ackerley's career was made

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possible by a quasi-father-son, presumably sexual, relationship between Roger and an older, wealthy, upper-class man; a relationship that, in Freudian terms, effectively put Roger in a feminine position. The Freudian *tableau* of a domineering father figure and a submissive male child therefore creates a queer sub-narrative both of middle-class Victorian masculinity[6] and of the cultural moment of transition from the Victorian to the modern age.

In *Between Men: English Literature and Male Homosocial Desire*,[7] Eve Kosofsky Sedgwick writes on the relationship between class and gender in nineteenth-century Europe:

> . . . feminization occurred within a nonmeritocratic political context in which the power of the individual aristocrat was not, in any event, dependent on personal style so much as on material and hereditary rights, and in which (partly for that reason) the mutual exclusiveness of "masculine" and "feminine" traits in general was less stressed, less absolute, and less politically significant than it was to be for the nineteenth-century bourgeoisie. (206–207)

And while orthodox heterosexual, father-oriented manliness is imperative for upwardly mobile businessmen like Roger Ackerley to perform, it is not, as his son's memoir suggests, the only possible subjectivity, or path to success. By the same token, Roger's son rewrites his upper-middle-class masculinity. The structure of the *Künstlerroman* is similar to the narrative of bourgeois manliness, insofar as it demands, as I have suggested, an equally radical separation of the son from the father and the establishment of the son's own "active" masculine subjectivity. However, the writer's acknowledgement of the centrality of desire to his relationship with his father characterizes his masculinity, in psychoanalytic terms, as passive, pliant, and thus feminized. Ackerley's memoir, with its underlying beating fantasy, turns two early-twentieth-century narratives of manhood upside down.

## "THIS SO-CALLED MEMOIR, WHICH REMEMBERS SO LITTLE": J. R. ACKERLEY'S QUEER *KÜNSTLERROMAN*

J. R. Ackerley's memoir begins as a modern son's look at the Victorian/Edwardian world of his father, Roger Ackerley, but eventually becomes an examination of his own sexual and creative life, and this confusion of genres and identifications itself constitutes a challenge to the structure of the *Künstlerroman*. Although physical violence on the part of the father is not frequent, in *My Father and Myself*, the son contends with an ostensibly powerful and oppressive father figure, only to discover later that the basis of his relationship with his male parent is not resistance but desire. Brian Finney claims that *My Father and Myself* is a comedy, and that, as such, it "is not a reversal of the story

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Oedipus but a negation of it" (98). However, as I have suggested, there is more than one version of the Oedipal narrative, and Ackerley's text certainly contains a non-traditional one.

The narrator of this painstakingly introspective and slowly written memoir that nevertheless "remembers so little" (209) at first resists the "passivity" and "feminization" that Freud defines as a perversion. In concert with the traditional *Künstlerroman* structure, Ackerley's initial intention is to separate himself from the mainstream success and heterosexuality of his father and affirm a subjectivity of his own as a gay artist. The memoir, however, contains an unexpected twist. Ackerley's childhood erotic experience involving being beaten by the father, his later accidental discovery of the father's possible bisexuality, and his detailed examination of his own sexual life as an adult, all bring about the recognition of his desire for his father, thereby making both the completion of the memoir and the formulation of his own artistic and sexual subjectivity possible.

Roger Ackerley, the narrator's father, has humble origins:

> It is necessary to know about my father that he had been a guardsman. . . . His father, who described himself as a share-broker, came a financial cropper in 1875 and had to remove his family to a smaller cottage nearby and send the children to work. ... [M]y father left school at the age of thirteen and went as clerk to a firm of auctioneers in Liverpool. (21)

Roger's progress from a clerk and a guardsman to the "Banana King," a tremendously wealthy co-owner of Elders and Fyffes, is rather rapid. Two distinct paths lead Ackerley the father to his success, and one of them parallels the official history of the British Empire, both in its financial might and in its colonial expansion. The success of the imperial enterprise depends on the sometimes hyperbolic performance of heterosexual masculinity on the part of men like Roger Ackerley.

The Roger Ackerley best known to his son, wife, and business associates was a fairly conventional, not particularly glamorous or heroic, military career:

> He enlisted at Regent's Park Barracks as a private in the Royal Horse Guards, the Blues, giving his age as nearly eighteen. In his regiment he served for three-and-a-half years, of which eighty days were spent campaigning in Egypt, where he took part in the Battle of Tel-el-Kebir. In 1882 he purchased his discharge for £28. (22)

Since the seventeenth century, the Royal Guards had served as a powerful symbol of British manliness, national identity, and imperial glory. Henry Biggs-Bourke, a former Guardsman and the regiment's official chronicler, wrote in his 1965 book *The Queen's Guards, Horse and Foot*, that " . . . what

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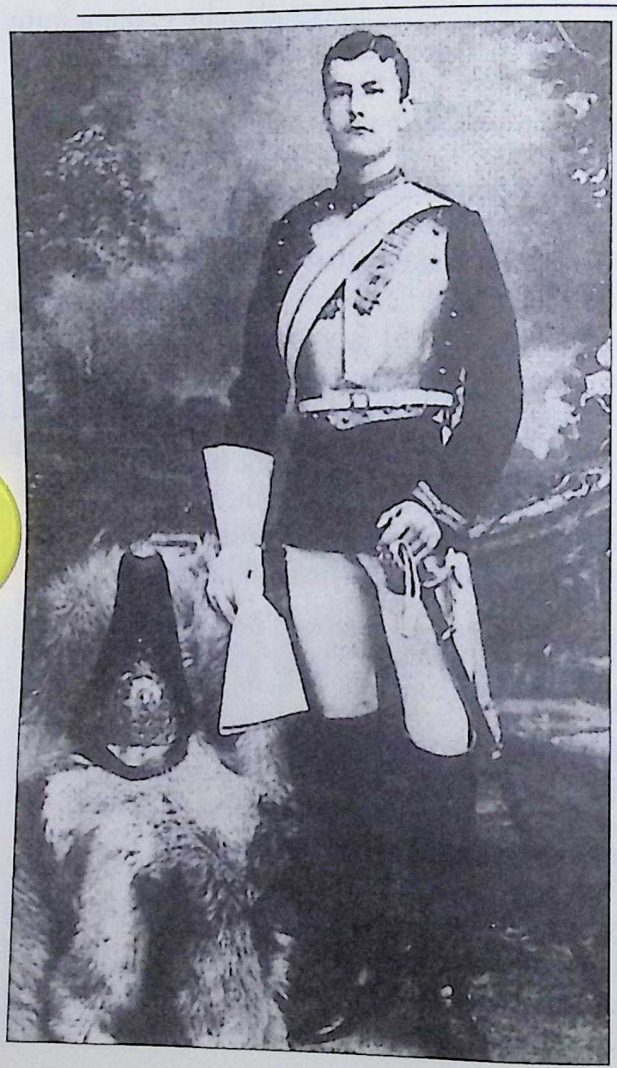
are . . . involved [in the history of the Guards] are matters not only regimental, but also national and constitutional. They are indeed an integral part of our development from the age when the King's right was held to be Divine into that wherein a Constitutional Monarchy is combined with a Parliamentary Democracy" (14). He points out further that "[f]rom the early days . . . Life Guards and Blues have taken part in many of the wars in which Britain has been engaged since the Restoration. . . . Their traditions are therefore as much linked with the battlefield as with the Royal Household" (65). Legge-Bourke carefully constructs the Guardsman as a figure whose significance reaches beyond providing visual pleasure by displaying a dazzling uniform or performing the implicitly feminizing, ritualized "Household" duties, such as, for example, "provid[ing] horsed escorts for Royal Processions and State



Roger Ackerley (from *My Father and Myself*, by J. R. Ackerley. London: The Bodley Head, 1968. Copyright © 1968 The Executors of the Estate of J. R. Ackerley. Reprinted by arrangement with David Higham Associates).

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Ceremonial" (65). The guardsman is both a crucial participant in the narrative of the nation and Empire and, by virtue of his battlefield bravery, a normative, even exemplary, heterosexual man.

However, as Matt Houlbrook notes, " . . . if the guardsman was a soldier hero, he could also be a rent boy, his Brigade's military exploits matched by sexually distinguished traditions of exchanging sex for money . . . with older, wealthier men" (353). At once marginal and mainstream, straight and queer, pleasure-seeking and violent, Self and Other, the body of the guardsman disrupted the fictions of traditional masculinity and national identity even as it shored them up: "In its very intractability, the guardsman's body ensured that hegemonic masculinities were always experienced as contested and vulnerable" (Houlbrook 380). By the same token, Ackerley's depiction of his father's career that started in the Blues performs the double work of building up and dismantling Roger's mainstream identity, first by playing up his compulsive, and compulsory (to deploy Eve Sedgwick's formulations),[8] heterosexuality and imperial masculinity, and then by revealing his unconventional past, and thus an unexpected bond with his son.

Roger Ackerley's military service is a moderately successful performance of imperial Englishness and heterosexuality, as his son suggests: "The conquests were not, of course, military conquests; to the Battle of Tel-el-Kebir I don't recollect that he ever referred; they were amorous exploits, his own or some crony's, such as how he was almost caught *in flagrante delicto* with his colour-sergeant's young wife" (22–23). Here, Ackerley equates the military and political pursuits with sexual conquests, a move that is not especially original in and of itself. What is important, however, is that he knowingly and ironically downplays the colonialist part; the "conquests" of a man like his father were not "of course" military. To Ackerley, the history of the Empire is identical to a (hetero)sexual misadventure.

Later in life, Roger maintains his hyper-masculine hyper-sexuality both by conducting multiple affairs and by enjoying sexually charged humor:

> He loved those yarns and would chuckle and chortle over them like "the naughty boy" my mother sometimes called him, spinning them out, as time went on, to interminable lengths to delay, for as long as possible, the familiar or foreseen conclusion, savouring the smutty joke with relish as he savoured his old brandy. (98)

Not only does this verbalization of heterosexual virility function to legitimize Roger Ackerley as a normative man, but it also gives a similar kind of legitimacy to the father-son bond, which, at first, the two Ackerleys seem to maintain successfully, if half-heartedly. Ackerley the son writes further on the subject of "smutty jokes":

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> At first I thought these stories perfectly disgusting, as also the terms my father habitually employed for the sexual act: to 'poke,' to 'screw,' to 'roger'; and his word for the male organ, 'tool'; but I got used to them at last, laughed heartily with the rest—though I felt a transparent impostor . . . and even egged my father on to tell the 'lates' when we were alone. . . . They formed the atmosphere of good-fellowship—atmosphere, I fear was all it had—in which he and his friends lived. (99)

It seems therefore that the excessive verbal invocation of heterosexual desire constitutes, for the narrator's father, a compensation not for "a lost libido" (98), as the son first supposes, but for the subplot of his life and the beginnings of his career that had not been in keeping with the ideologies that he would later come to embody. Roger's verbal virility also maintains the son's and the father's respective closets intact and makes both, but especially the older man, respectable members of the community of fathers and entrepreneurs. His performance of heterosexuality supports, and is supported by, the entire system of relations, social and personal, that had helped create the British Empire. The "Banana King," the epitome of middle-class masculinity and determined upward mobility, relating the tales of sexual conquests to his associates, symbolizes the sexual ideologies of the Empire.

Roger Ackerley's extramarital affair with Muriel Perry, and their illegitimate children (which, incidentally, all of his children were until they reached a certain age), presumably undermines his image as an exemplary English industrialist. But, much like the colonial adventures, this relationship actually underwrites the kind of virility that a man like Roger Ackerley needed to possess to participate in the socioeconomic and ideological enterprise of the Empire. Presumably, the father's illicit affair and out-of-wedlock children constitute the most important and shocking subplot of the memoir, meant to change the relationship between Joe and Roger Ackerley forever and destroy Roger's reputation as the poster-man for Victorian-Edwardian success and respectability. However, having a "secret orchard" (154), as he refers to his extramarital liaison, strengthens, rather than tarnishes, his image as the normative man.

Roger's first name evokes the very "terms [he] habitually employed for the sexual act"—"to roger" is one of his favorite verbs—and makes him the epitome of phallic masculinity, as does his nickname "Banana King," but such a plethora of phallic imagery functions to compensate for the non-normative, non-phallic, non-genital model of male sexuality that Roger had embodied in his youth, paradoxically, in order to achieve success and become a gentleman. The beginning of this career makes him, as his son eventually discovers, an outlaw in the world of late-Victorian respectability. As a young man, Alfred Roger Ackerley served in one of the Guards' regiments stationed in London. Though he may or may not have dabbled in prostitution, Roger

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establishes a relationship that is crucial to his future success: the "friendship of a rich, cultivated man in his early thirties with an uneducated boy-soldier of sixteen or seventeen" (25). He therefore starts his career by seeking out, and complying with, the surrogate paternal authority of an older, wealthy man. Early in the memoir, Ackerley mentions Roger's father cursorily, and even though corporal punishment has no part in the relationship between young Roger and his older patrons, the idea of love for a powerful father emerges unexpectedly to adumbrate Roger's future relationships: "It is true that his father was something of a disciplinarian ('My old Dad had a very heavy hand. I can feel it still'), but he respected him and was on good terms with his brothers and sisters" (22).

Roger Ackerley's relationship with two wealthy older men, Fitzroy Paley Ashmore, a thirty-year-old barrister, and Count James de Gallatin, a Swiss-American aristocrat, is the reason for

> the transformation of Trooper Alfred Ackerley with his second-class certificate of education and impecunious family background in 1884, into the cultivated, urbane, traveled and polished young man of the world . . . who . . . was later to become one of the directors of Elders and Fyffes, fruit merchants, earning £12,000 a year and the title of Banana King when he died. (24)

The Count, as the astonished and amused son finds out decades later, "did not say he'd had some sport with him" (201).

Alfred (he is not, parenthetically, Roger at this point) Ackerley's acquaintance with Ashmore and de Gallatin starts him off on the road to financial success and respectability as a businessman, a gentleman, and a family man. Ashmore leaves him a small inheritance, and the loan that he receives from de Gallatin, along with an opportunity to run a farm, is his first exposure to the enterprise at which he will subsequently become quite adept. The relationship between the quasi father-son couple is the beginning of Ackerley's rapid rise through the socioeconomic ranks:

> Close to the Hermitage, the Count's cottage, as he called it, in Old Windsor, was a disused farm, known as the Cell Farm, which the Count rented for stabling and grazing his ponies. The suggestion now was that this small farm might be stocked with more ponies to become a pony farm and run by my father as a business concern: with his cavalryman's experience he was knowledgeable about horses. . . . It was, of course, instantly agreed to, for it gave de Gallatin his heart's desire, my father's permanent companionship. (30–31)

The narrative of the rise of the "Banana King" does not, then, coincide exactly with the narratives of masculinity that are so fundamental to the culture in

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which Ackerley makes a name for himself, and which he strives to perpetuate through, among other things, the forced camaraderie of "smutty jokes." His brother Denton, who subsequently settles in South Africa and opens a business there, profits from Roger's relationship with de Gallatin, and this version of colonial expansion differs drastically from the one that involves the (hetero-) sexual misadventures of the trooper Ackerley. The English middle-class gentleman is, then, a participant in, and product of, a system of father-son relations that defies the primacy of both heterosexuality and genital procreation.

While revealing the secrets behind the formation of his father's imperial bourgeois masculinity, in *My Father and Myself*, Joe Ackerley also simultaneously refashions his own *Künstlerroman*. In his biography of Ackerley, Peter Parker writes that his subject's

> insistence upon telling the truth in both life and art was an obsession whose roots were buried deep in the lies that surrounded his childhood. . . . Ackerley's belief that the truth should be told whatever the cost was buttressed by the fact that the cost of *not* telling the truth lay all about him in the financial and psychological ruination of his family. (150)

In this context, truth-telling means, most crucially, Ackerley's openness about his sexuality (always the central theme of his writing), and the realization that in some respects, his father's life, or at least its outlaw chapter, is much like his own. For Ackerley, a primarily confessional, autobiographical writer, desire and creativity are always intertwined: discovering desire for the father allows him to complete the memoir.

Before the son discovers the father's double life, however, both struggle to maintain a façade of normative masculinity and hence a normative father-son relationship, with its mixture of identification and strife. The young Ackerley works hard at establishing an identity that is fundamentally different from his father's; indeed no two people could be more dissimilar than a young, openly gay writer and a middle-aged, heterosexual businessman. Ackerley's first act of dissent is the refusal to take over his father's business, or pursue any other "practical" career, such as the law: "My father's way of life, the commuting life, the regular habit, the daily papers in the same morning and evening train . . . seemed to me contemptible, death in life. No, freedom for me!" (103). To the son, "freedom" means both the pursuit of his artistic calling and the expression of his sexuality. Young Ackerley assumes that the idea of having a gay son is as unacceptable to his father as that of having sired a "loafer" (104) incapable of taking over the business: "As well as 'waiter friends' and 'rum ducks,' there were my writings. *The Prisoners of War* was published and performed in his lifetime . . . ; *Hindoo Holiday* he read in typescript not long

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before he died. In neither of these works do 'plump little partridges' abound, the emotional feeling is all between men and boys" (143). The son's adventures with a waiter in Paris or a train attendant in Italy serve as acts of rebellion undertaken under the ostensibly unsuspecting parent's nose.

J. R. Ackerley's insurrection against the authority of the father has to do, to a large extent, with his own rather conventional views on masculinity.[10] He lacks tolerance for femininity, or for the kind of masculinity that, in his mind, as well as in the minds of his contemporaries, approximates femininity. In the matters of sexuality, Ackerley, like many British gay men of his generation, was the disciple of Edward Carpenter, one of England's more fervent followers of Walt Whitman, a socialist, and a champion of women's and gay rights. In his writings, Carpenter glorified the virilizing power of relationships between men and admitted that "[a]nything effeminate in a man . . . repels me very decisively" (qtd. in Sedgwick, *Between Men* 213). As a young prisoner of war in 1918, Ackerley also read the notoriously misogynistic work of Otto Weininger.

The "golliwog incident" described in *My Father and Myself* illustrates vividly the extent of the influence of the turn-of-the-century *scientia sexualis* on Ackerley's views on gender. As a young boy, as a reward for braving an illness, he asks his father for a golliwog, a rag doll based on a Black minstrel character created by the American writer Florence Upton, which was a popular toy among turn-of-the-century British children:[11]

> He got it for me, of course; but in later life he referred to it as one of the most extraordinary requests he had ever received. Of the golliwog itself I now remember nothing; possibly the shocked amazement on my father's face smeared it with guilt. . . . It should not be inferred, however, from golliwogs at twelve and the nickname 'Girlie' at my preparatory school that I was in the least effeminate. . . . I was far from girlish, physically or in my nature; there were no marks upon me as I matured from which my father could have suspected the sort of son he had sired; I did not lisp, I could throw overhead, and I could whistle. (111–112)

Choosing a golliwog as a coveted reward for good behavior may have alienated and "shocked" the father on several levels simultaneously. The "girlie" propensity to play with a doll, particularly a doll that so singularly symbolizes racial otherness, pits the son against what he assumes to be the father's British imperial hyper-masculinity. However, judging by the adult Ackerley's urge to distance himself from any accusations of "girlishness," his own concern with "effeminacy" is much greater than his father's, the latter's shock notwithstanding. Ironically, the criteria, or "marks," which the narrator chooses to prove his manliness (participation in sports, the ability to whistle) are redolent of, and taken directly from, Havelock Ellis's *Sexual Inversion*, a "scientific" study of homosexuality, for which, incidentally, Edward Carpenter had supplied his

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own life as a case study, and which explores gay sexuality, while holding fast to the traditional definitions of gender, particularly masculinity.

Resisting identification with femininity is part and parcel of Ackerley's life and writing: "I saw myself, in the affairs of the heart, in the masculine role, the active agent" (121). Once aware of his sexuality,

> I was now on the sexual map and proud of my place on it. I did not care for the word homosexual or any label, but I stood among the men, not among the women. . . . I saw myself therefore in the tradition of the Classic Greeks . . . and in time I became something of a publicist for the rights of that love that dare not speak its name. (118)

The best-known example of Ackerley's political and literary contribution as "publicist" for "the love that dare not speak its name" is his only play, *The Prisoners of War*. This play, widely considered the first openly gay play by an openly gay playwright in twentieth-century England, established Ackerley as a cult figure, particularly among the gay men of his class and generation. Set during the First World War, *The Prisoners of War*, an autobiographical work based on Ackerley's experiences as an interned officer in Switzerland, brings to the fore its author's views on masculinity. In his discussion of Ackerley's sole theatrical effort, John Clum observes that its plot "connects homosexuality to potentially heroic men of action, thus disconnecting the play from the dominant British stereotype as the Wildean aesthetic dandy, what Forster's Maurice would describe as 'the unspeakable of the Oscar Wilde sort'" (84). Moreover, one of the play's female characters, the duplicitous Mme. Louis, with a face "of the Jewish cast" (115), is condemned as much for her femininity as for her ethnic otherness.[12] This conflation of femininity and ethnic or racial otherness is familiar from the "golliwog incident," and suggests that the adult Ackerley's views on gender and race are not so dissimilar from those of his scandalized parent.

Indeed, young Ackerley's consistent association of manly attachments with heroism and action suggests that his idea of masculinity is, on the whole, compatible with Freud's bifurcation of desire into "masculine" and "feminine," which, in turn, makes the disavowal of the potentially feminizing, non-genital masochistic desire for the father necessary. Ackerley's choice of a career, his writing, his sexuality all function to oppose Roger's. The son wishes to create a homosocial/erotic world of heroic male friends and lovers, in order to distance the world of businessmen, "commuters," and family men, as well as practicing the kind of art that would exist in opposition to the Philistine world of his, in Auden's words, "unintellectual" father (457). But even though the two seem worlds and political camps seem worlds apart, they are, in fact, united by the underlying generally normative fictions of phallic, father-identified masculinity.

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Ackerley's political and literary stance has, then, the parameters of normative manliness, the kind he associates with his father. In this sense, initially, his *Künstlerroman* is quite conventional: overturning Roger's authority means establishing one of his own. *My Father and Myself* is thus an attempt at following the conventional scenario of a father-son relationship that would replicate and support the Oedipal narrative. But as Ackerley's inquiry into his father's life begins to yield surprising results, he reconsiders his relationship to Roger, and acknowledges the possibility of his desire for him, thereby also moving away from his attachment to the traditional, father-identified mold of masculinity. Ackerley does not make much of the connection between his childhood experiences and his adult life and considers "child psychology" to be "a tedious subject" (76). But as Ackerley remarks about his treatment of sexuality in *The Prisoners of War*, "Freud had got away with more than I intended" (116), and one instance of Freud's investigation of childhood sexuality becomes more important to his analysis of his relationship with his father than Ackerley himself may have intended.

The memoir recalls an episode in which he is punished by his father, and which, I argue, illustrates the father-son desire in the text and connects it to Freud's theory. As a child, Ackerley saw his father as an "awe-inspiring figure" (76), who occasionally inflicted punishment on his children. The son recalls, for instance, being chastised for bed-wetting:

> This is not recommended treatment, I believe, for my particular weakness, or strength, whichever it was, nor is it recommended for building up a relationship of love and confidence between father and son, and I still faintly remember the embarrassment and humiliation I felt when I pulled and buttoned up the trousers he had taken down before laying me across his knees . . . —though . . . if these chastisements had upon our future relations any effect, I certainly never bore him any grudge. (77)

Although the writer claims that the beating had brought about no increase in love and affection between the two men, it is important that his very first consciously erotic experience connects back to the father's punishment. It is a

> childish game, possibly and unwittingly suggested by my weekend and sometimes retributive father himself, for in this game my brother, the boot-boy and I take down each other's trousers by turn and gently beat the bare bottoms that lie, warmly and willingly, across our laps. (110–111)

Not only is this experience with the boy of "the lower orders" (110) reminiscent of the one Ackerley had had with his father, it also prefigures the upcoming revelations about the father-son relationship. Ackerley's most intimate expressions

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of eroticism in this memoir often involve his father or elder brother; ultimately they all go back to the family.

Ackerley both discovers that he is attracted to young working-class men much like the one his father once was, and realizes that their "shady" lives had been similar in many ways:

> The inherent absurdity of envisaging my father in the arms of another man had never really faded; it faded now. It is true that, studying the photograph of him in uniform, I decided that I would not have picked him up for myself; but the picture was said not to do him justice. . . . [I]t was not difficult to see why Ashmore and de Gallatin had fallen for him. (199)

It becomes clear that Roger Ackerley is, according to Susan McHugh's apt formulation, a "queer progenitor" (27), and that these similarities had accounted for what is, ultimately, the failure, or more precisely, an unexpected outcome, of the son's conventional rebellion. His father, though, does not express either concern or hostility towards "the kind of son he had sired" (112), and much as young Ackerley wants to defy him, their relationship turns out to be of a different order.

When the author as a young boy confronts the issue of masturbation for the first time, not only is he surprised, in retrospect, at the unexpected mildness and tolerance of his father's reaction, but he also gets a glimpse of his father's past: "He admitted, I remember, his own early participation in the practice, then took occasion to add . . . that in the matter of sex there was nothing that he had not done, no experience he had not tasted, no scrape he had not got into and out of" (81–82). The father's own fluid and multifaceted sexuality is the reason why the filial rebellion is met with good-natured recognition and tolerance, mistaken by the son for either innocence or hypocrisy.

Despite all his efforts to shock the father, the son receives nothing but affection and admiration in return. Roger Ackerley's financial generosity makes his son's literary career, however unsure and slow at first, possible. Ackerley's art is encouraged, not stifled, by a generous father. In the end, he is a Cambridge-educated, gentlemanly son of a self-made father, whose literary ambitions can be realized only with the help of a benevolent parental figure:

> I was now set to be a writer, and my Father no doubt made an easy displacement of the Lord Chancellor for the Poet Laureate. My study was understood to be private ground where the Great Mind could meditate undisturbed. . . . I had every material comfort; . . . my father was giving me an allowance of £350 a year, a substantial sum in those days; he never interfered with me in any way and seldom asked questions. . . . The very boundlessness of his faith in me contributed, as time went on, to my anxiety. (102–103)

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The son's "anxiety" results, paradoxically, from the generosity of his father and from the absence of a stifling parental presence presumably required for the narrative of maleness and a "portrait of an artist." The father, in fact, encouraged the son to write, and Ackerley admits that "the only person who persecuted me was myself" (103). This anxiety notwithstanding, the father's reverence for his calling as a writer (he considers his son a "Great Mind," not a contributor to the commuters' cause) remains "boundless," and the homoerotic content of his work does not, to Ackerley's surprise or dismay, diminish it. After the premiere of Ackerley's play *The Prisoners of War*, Roger expresses his admiration for his son's work: "Anyone should be proud to have written it" (144). He also recognizes and acknowledges the not-so-hidden homoerotic subtext of *Hindoo Holiday*, though he does it in a way that insults the son.[13] Finally, Ackerley discovers that there is, in his father's life, "a secret orchard" that has no connection whatsoever to conquering women and siring illegitimate children.

Looking back on his sexual life, Ackerley writes that "it may be said to have begun with a golliwog and ended with an Alsatian bitch; in between there passed several hundred young men, mostly of the lower orders and often clad in uniforms of one sort or another" (110). Trooper Alfred Ackerley could have been one of such "uniform-clad" young men, and his son could have been the Count de Gallatin in his compulsive pursuit of young guardsmen:

> An innocent explanation, after all, lay close at hand in my own young experience; the Count, like myself, may have started his emotional life (continuing it longer than I) by falling for young men whom he was unable to touch but worshipped from afar; his active and predatory homosexuality could have begun later. (194)

W. H. Auden formulates the temporal irony of this relationship straightforwardly and forcefully: "It must have been odd to realize that, had some Time Machine monkeyed with their time-spans, it might well have been a thirty-year-old Joe who picked up a twenty-year-old Roger in a bar, and for a short while believed he had found the Ideal Friend" (457).[14]

While Ackerley identifies with his father's clandestine double life and homosexuality (hence the perennial, and irreducible, difficulty in determining whether *My Father and Myself* is a biography of his father or an autobiography), he also, as the passage above makes obvious, identifies with his father's predatory patron.[15] What makes his Oedipal configuration somewhat more complex than the one Freud outlines is that, in relation to his father, he can be both a desiring subject and an object of desire. This flexibility is simultaneously enabled and complicated by the attendant sexual and socioeconomic

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circumstances crucial to the young-Guardsman-older-upper-class-patron re-
lationship (in which the Guardsman was always economically dependent
but, in most cases, sexually dominant) and indicative of hitherto unpre-
edented late-Victorian bourgeois upper mobility. Roger Ackerley's submis-
sion to de Gallatin's economic and erotic patronage, while sexually transgres-
sive and socially marginal, paradoxically facilitates the former's incorporation
into the most mainstream of all Victorian/Edwardian narratives: the rise of
the self-made gentleman. As a consequence, his son, Joe, an educated, upper-
middle-class man, was capable of assuming, in relation to a Guardsman like
his father, a position comparable to that of the Count de Gallatin. In Freud-
ian terms, then, he can identify both with the submissive mother and with
the dominant father. And while Ackerley's Oedipal narrative falls somewhere
between the normative and the marginal, between identification and desire,
it is precisely its indeterminacy and fluidity that make it the foundation of
the queer *Künstlerroman*, because this narrative both acknowledges, and is
driven by, the possibilities of father-son desire and less rigid definitions of
manliness.

Ackerley compares the self-examination he undertakes in this memoir to
bringing out "the golliwog that lies within" (140). Indeed, one of the text's
crucial revelations is the possibility, though remote, of a desire that is, like
the rag doll, "girlie" and thus alien to the traditional narratives of masculin-
ity. The memoir, however, becomes possible precisely because the narrator
reveals and indulges in this desire. Following, instead of suppressing, "the
golliwog . . . within" also means, in Ackerley's case, refusing to separate com-
pletely his own subjectivity from his father's. In the course of writing the
memoir, Ackerley accused himself, and was accused of, writing more about
his own life than Roger's: "When I completed this so-called memoir, which
remembers so little, a friend of mine who read it for me said I had fallen into
the error of self-indulgence" (209). But the "self-indulgent" failure of *My
Father and Myself* and its author's obsessive return to his own writer's block
and romantic failures are precisely the point. While the trajectory of the tra-
ditional *Künstlerroman*, like the corresponding trajectory of normative mas-
culinity, is about the laborious effort to establish an identity different from the
father's (and the ideologies for which the father stands), Ackerley's queer por-
trait of an artist is about the self-indulgent refusal to deny his desire for the
father and the possibility of such a separation.

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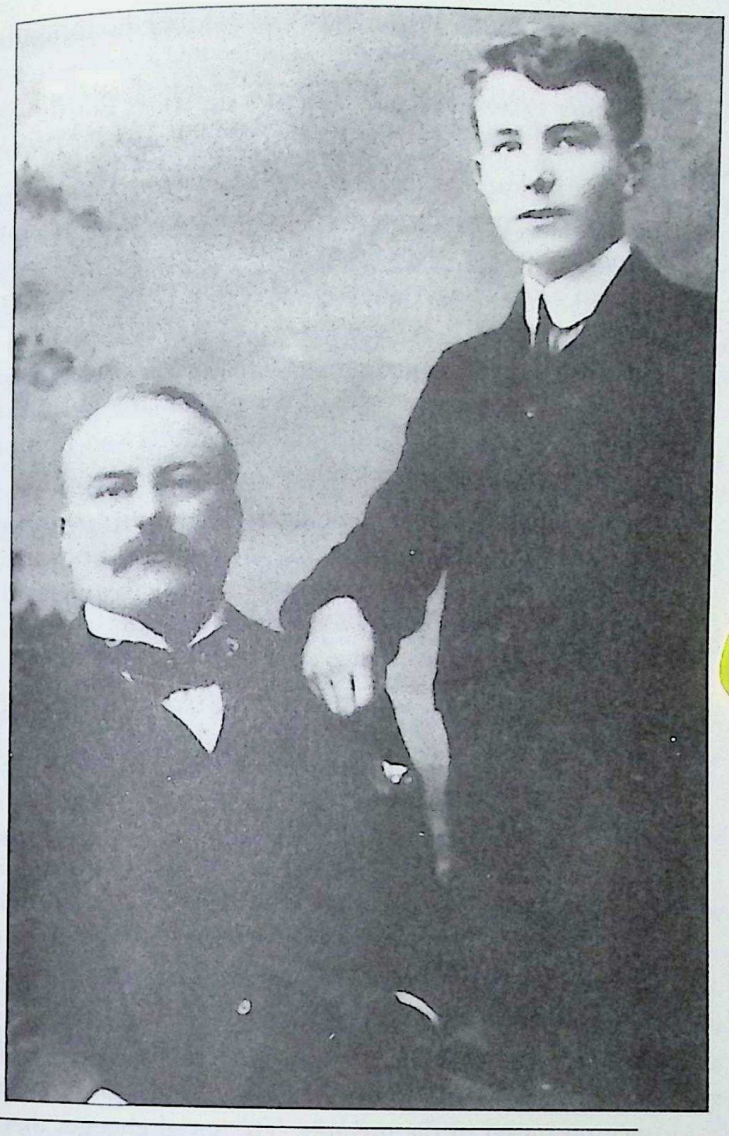

Roger and Joe Ackerley (from *My Father and Myself*, by J. R. Ackerley, London: The Bodley Head, 1968. Copyright © 1968 The Executors of the Estate of J. R. Ackerley. Reprinted by arrangement with David Higham Associates).

## NOTES

My intention is certainly not to simplify an issue as complex as modernism and gender. I am aware, for example, that in his other works, to which I do not refer here, Joyce creates more complex and flexible paradigms of masculinity. By the same token, I do not suggest that the figure of a male artist is central to modernism, and that there are no important female counterparts to his narrative. However, for the purposes of this argument, I would like to concentrate on the male *Künstlerroman*, and to examine the prevailing normative notions of gender and sexuality that underwrite its structure.

The information regarding the legal battles surrounding the decriminalization of homosexuality in Britain comes from Nicholas Edsall's excellent *Toward Stonewall: Homosexuality and Society in the Modern Western World*, particularly from Chapter 21, "From Wolfenden to Stonewall."

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3. For a recent detailed theoretical and cultural discussion of psychoanalysis and modernism, see, for example, Valentine.

4. In a letter to Sonia Orwell, Ackerley describes Forster as "a man who can't read Freud and generally dislikes what is called 'Psychology'" (*Letters* 256).

5. While it is clear that the stories of Ackerley and his father (particularly of the latter) do not coincide precisely with Freud's sadomasochistic fantasy, I believe that the father's exercise of power need not be strictly physical. The psychoanalytic paradigm can also serve to convey socioeconomic relations, and domination can be conceived in terms of money and class.

6. For a discussion of Victorian male masochism, see Danahay. While he focuses on "the psychic self-lacerations" (87) of heteronormative Victorians, I would like to draw attention to non-heterosexual masculinity, father-son relationships, and their implications for the genre of *Künstlerroman*.

7. There is no doubt that the relationships between Joe and Roger Ackerley, as well as the ones between the young Roger and his various male benefactors, fall well within Eve Kosofsky Sedgwick's definition of male homosocial desire, and that her work has powerfully influenced my analysis of Ackerley's work. In her groundbreaking book Sedgwick argues that during a

> relatively short, recent, and accessible passage of English culture, chiefly as embodied in the mid-eighteenth to mid-nineteenth-century novel . . . concomitant changes in the structure of the continuum of male 'homosocial desire' were tightly, often causally bound up with the other more visible changes; . . . the emerging pattern of male friendship, mentorship, entitlement, rivalry, and hetero- and homosexuality was in an intimate and shifting relation to class; and . . . no element of that pattern can be understood outside of its relation to women and the gender system as a whole. (1)

Sedgwick gives the name of "homosocial desire" to "the entire continuum" (2) of relationships between men, both sexual and non-sexual, in order to suggest "the potential unbrokenness of a continuum between the homosocial and the homosexual . . ." (1).

Virtually all the components of Sedgwick's definition apply to the Ackerleys and other men portrayed in the memoir. The social changes that started during the period that *Between Men* discusses, particularly the speedy rise of the middle class, had strongly affected Roger Ackerley's ability to make his name and fortune at the end of the nineteenth century. Similarly, the economic and ideological might of the British Empire, whose interests he represents, depended on a variety of institutional, social, emotional, and (homo)sexual relationships between men of precisely the kind into which Ackerley enters at various stages of his life. The ambiguity of Roger's relationships with his patrons, which may or may not have been sexual in the strictest definition of the term, illustrates the complexity of the homosocial-homosexual continuum. Finally, Roger and Joe Ackerley also form a homosocial bond, which is at once emotional and social, insofar as they represent both love between a father and a son, and a narrative of social advancement.

However, relevant as Sedgwick's definition is to the memoir, it also requires a triangle involving a female figure, which is absent from Ackerley's memoir. Drawing on Freud's theory of the *positive* Oedipus complex and René Girard's *Deceit, Desire, and the*

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Sedgwick emphasizes the importance of "erotic triangles" involving two men and a woman, "in which two males are rivals for a female" (21). For Freud, such a triangle obviously includes a father, a mother, and a male child. The difference between the model proposed by Sedgwick and the one presented here—based on Freud's concept of the *negative* Oedipus complex—is that it involves a man who assumes the "feminine," mother-identified position in relation to the father (or a father-figure). The author's mother, or, for that matter, any other woman, plays no substantial role in the relationships the two Ackerley men had with each other or with other men. Instead, while Roger Ackerley takes on a "feminized" role in relation to his patron, Joe Ackerley adopts the mother-identified position of desire in relation to his father. It is precisely the formation of a mother/woman identified masculinity that challenges both the normative constructions of gender and the narrative structures of the mainstream *Künstlerroman.*

9. In "The Beast in the Closet: James and the Writing of Homosexual Panic," a chapter of *Epistemology of the Closet,* Sedgwick discusses "such compulsory relationships as male friendship, mentorship, admiring identification, bureaucratic subordination, and heterosexual rivalry . . . " (186), as well as the "compulsive, ego-protective certainties" (200) of James's protagonist, John Marcher.

10. For a humorous, though thorough, historical account of Ackerley's business success and ambitious marketing strategies, see Brown.

11. For a biographical analysis of J. R. Ackerley's status as a middle-class man and his attachment to the traditional model of masculinity and rejection of femininity, see also Whisnant.

12. The doll subsequently lost its popularity and became increasingly controversial in Europe due to its obvious racism.

13. Peter Burton comments on this characterization of Mme. Louis in his Preface to *The Prisoners of War* (91).

14. Upon reading the typescript of *Hindoo Holiday,* Roger asks, "Was the Maharajah a bugger?" "I wish I had said yes," Ackerley writes: "but he had chosen an unfortunate, for him typical, word . . . a coarse, rude, objectionable word I did not care for and never said. . . . I could not allow it to be applied to me or my friends. I said no, and closed the door on him" (147).

15. David Bergman's interpretation of J. R. Ackerley's relationship with his father is similar to Auden's.

16. Paul Robinson also points out this double identification in his reading of *My Father and Myself* (126). I believe that the structure of Ackerley's *Künstlerroman* hinges precisely on such irreducible duality.

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# OWNING MEMORY: ELIZABETH BISHOP'S AUTHORIAL RESTRAINT

ANN K. HOFF

*My grandfather said to me*
*as we sat on the wagon seat,*
*"Be sure to remember to always*
*speak to everyone you meet."*

Elizabeth Bishop's poem, "Manners," begins with the first-person speaker recounting a piece of advice given by her grandfather as they passed through town behind their tired mare. It is a hard bit of advice for the bashful young speaker. Working against the child's natural reserve, the grandfather presses her: "Always offer everyone a ride; / don't forget that when you get older," as a boy with a pet crow climbs aboard (*Poems* 121). The crow answers his master's call, and the grandfather comments, "See, he answers nicely when he's spoken to. / Man or beast, that's good manners" (121). He has coached his young granddaughter to "answer nicely" before. The final lines of the poem, in which the grandfather makes everyone spare the tired mare and walk "as our good manners required," betray the speaker's feelings about this code of behavior (122). It is uncomfortable. Speaking in public is a worrisome duty. Perhaps more importantly, manners, as wielded by the grandfather, keep the child obedient and submissive: to him, to the boy, to the crow, to the old mare.

However, a peculiar tension exists between the young child's wish to remain silent, and the adult poet's authorial confidence. Through the child's perspective, Bishop imparts a palpable sense of discomfort with speaking in public and on command, and yet the poem's own articulation is skilled, practiced, and entirely self-assured. And though the speaker and child are united through memory, the only voice in the poem is the grandfather's. The speaker recollects that " . . . I said it and bowed where I sat," but in a subtle bit of

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subversion, the child does not speak in the poem (121). The closest the child comes to speaking is the "we shouted" in which the grandfather's confidence out-shouts the child's voice (121). She is obedient, but there is intractability in her wish to keep silent. Throughout the poem, Bishop exerts adult authority by asserting the right to remain taciturn.

In many of her poetic autobiographies, Bishop strikes this curious balance between speaking out and resisting public utterance. Many scholars—David Kalstone, Kathleen Spivak, Luke Carson, Meg Schoerke, Lee Edelman, Lee Zimmerman among others—have studied her "reticence": the balance between passion and restraint in her poems; her manners in confessing and withholding the personal in her poetry. We study this element of Bishop's work because there is an intriguing silence in her speaking. She seems to be telling us something personal, vital, crucial, autobiographical, but she does not let us know exactly what it is. Bishop's poems, in particular, present a fascinating study of the autobiographical pact, because they project the feeling that the author—in the very act of sharing a memory—is hiding something crucial from the reader.

We also study Bishop's revelatory manners because she was engaged in an ongoing and articulate debate with her peers about the usable self in poetry. The debate over poetry's place in the genre of autobiography (and vice versa) continued into the 1980s, when Philippe Lejeune declared that "we can count on the fingers of one hand the autobiographies in verse" (128). Critics and poets have since challenged this assumption. Billy Collins, in his essay "My Grandfather's Tackle Box," points out that "with Wordsworth, all this changes. The autobiographical entity of ego saunters downstage and never leaves" (83). However, contention over the "manners" of self-representation in poetry has yet to settle.

Edited by Kate Sontag and David Graham, the anthology *After Confession: Poetry as Autobiography,* is a collection of arguments about "Degrees of Fidelity" and "The Lies of an Autobiographer." The one commonality the essays share is a concern over where the boundary between truth and artifice lies in autobiographical poetry, and whether this makes suitable or unsuitable mischief for the reader. Stephen Dunn asks, "What, if anything, would we falsify . . . for the sake of being interesting?" but also acknowledges that there is always an element of the "parafactual" about the large events in our lives, that both art and natural perception alter the way we tell and retell these events (181). Andrew Hudgins outlines the various levels of lying in autobiographical poetry, from "the whitest lie" which is the "lie of narrative cogency" to the "essential lie . . . the lie of interpretation" (191). In his investigation he notes that these lies are often not manipulative or deliberately fiction-making

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false memories endemic to the plasticity of memory (195). In Bishop's
the fallibility of memory is especially important because she was kept
side her own life experiences by well-meaning adults wishing to shield
from adult horrors. She does not invent what she does not remember.
does she superimpose facts she discovered as an adult over her childhood
periences. What her poems do is place the reader in the child's position—
prehensively outside apprehension.

In this essay, I am not concerned with how much or how little Bishop
reveals, nor with her self-restraint, nor even with whether she lies or tells the
ruth. Rather, I am intrigued with her strict restraint of her reader, the care
with which she recreates for the reader the experience of being just outside
knowledge. By limiting the reader to the exterior of her memories, keeping
them at the margins of knowledge, Bishop places the reader in the same un-
tenable position she was in as a child. We know that something tragic, cru-
cial, and life-changing has happened, but the adult voices speak in inscrutable
whispers, and we cannot quite decipher them. We are helpless as a child, kept
in the waiting room of Bishop's memories. Now adult and author, Bishop has
granted entrance to these stories in full, filled in the gaps of her memories, but
guards them and controls them jealously. In so reversing this power dynamic,
Bishop regains ownership and authority over her memories, and by exten-
sion, over her traumatic childhood.

Dan Chiasson, in *One Kind of Everything: Poem and Person in Contemporary America,* remarks that Bishop's poetic autobiographies seem "reserved and cryptic, even self-protective," and asserts that "Bishop's later poems are no more 'candid' or 'revealing' than her early poems of veiled identity" (45, 48). He summarizes a long history of Bishop studies, which has read "Bishop's anti-theatrical desire to conceal or encrypt the personal life" as a "sign either of her primness or her inability, given society's primness, to tell her transgressive story plainly or clearly" (51). He corrects this dual misperception by pointing out that Bishop's poems purposefully seek "alternatives to the narrative's deterministic governance of phenomena and its habitual unexamined faith in causality" (54). It is not that Bishop is too timid to share her memories, nor that she fears societal reproof, but that Bishop finds something valuable in the indeterminate.

Chiasson essentially believes that Bishop thwarts her own ability to retrieve memory by "choosing to see the child's world through the child's eyes" (51). However, Bishop, as we have seen, does not see through the child's eyes exactly. Her speaker always has a very adult command of language. Her diction is sophisticated, interpretive, mature. It is her reader who is restrained to the child's perspective. The reader—like a child in the presence of grim and

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silent adults—knows some critical, impenetrable meaning lurks under ca fully restrained words.

Kathleen Spivack, in her article "Conceal/Reveal: Passion and Restra in the Work of Elizabeth Bishop," also notes that Bishop's autobiographic poetry is "deliberately reticent and elliptical" (496). Like many scholars, Sp vack reads Bishop's reticence as a protective measure—one which kept read (and even friends) from coming close enough to witness "the sadness with (499). Spivack observes that Bishop's reader is often "left to draw his/her ow conclusion" about what has actually transpired. In her readings of "In th Waiting Room" and "One Art," Spivack offers an insider's interpretation o Bishop's wish to keep her memory and knowledge private while only hi ing to her reader the depths of the suffering she experienced—what Spiva reads as a peculiar interiority. However, Bishop's poetry often insists not o interiority, but on exteriority—how she as a child was insistently kept ou side the knowledge of her own life's events. In her poetry, she not only rec ates that profound sense of exteriority she felt as a child, but insistently keep the reader outside her meaning and her memory. Her reader remains in th same helpless antechamber of half-knowledge in which young Elizabeth s so long. Adult Bishop empowers herself by restraining us.

Tracing Bishop's attitudes about self-expression in poetry from Marian Moore's influence to Robert Lowell's reveals a woman who was not at all tim id. She consistently asserted a subversive tenacity in her self-revelatory poem implacably wielded dominance over the reader, kept strict control of her pu lic persona, and closely governed the memories she revealed. Her famed re cence, especially in her early poems, is thought to be due in part to Moore influence. Many presuppose that Moore's aesthetic standards and tutorial in fluence held Bishop to a stifling standard of poetic decorum. In "The Bod Roses: Race, Sex, and Gender in Elizabeth Bishop's Representations of th Self," Lorrie Goldensohn remarks that Bishop's poems might have been mo daring "if Elizabeth Bishop had been born thirty years earlier into another public decorum, and if her keen, Moore-trained observer's eye had been re leased from Moore's prohibitions" (81). Certainly Moore's (and her mother's editorial advice to Bishop often did caution against indelicate language, bu Bishop resisted Moore's intervention when it contradicted her aims.

In one famous incident, Moore and her mother undertook a thorough re-write of Bishop's poem "The Rooster." Bishop considered the poem a m poem and wanted to keep the imagery gritty, tough, and brutally realistic. a result, she had included several phrases that grated upon Moore's sensi ties. In particular, Moore objected to the use of the phrase "water-closet." communicates her disapproval:

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> Regarding the water-closet . . . I think it is to your credit, Elizabeth, that when I say you are not to say "water-closet," you go on saying it a little (like Donald in *National Velvet*), and it is calculated to make me wonder if I haven't mistaken a cosmetic patch for a touch of lampblack, but I think not. The trouble is, people are not depersonalized enough to accept the picture rather than the thought. (Bishop, *One Art* 404)

The most fascinating aspect of Moore's response is Bishop's clear refusal to acquiesce. Bishop defended her choices, arguing "I cherish my 'water closet' and the other sordidities because I want to emphasize the essential baseness of militarism. . . . I can't bring myself to sacrifice what (I think) is a very important violence of tone" (Kalstone, *Five Temperaments* 81).

Moore's philosophy of what was appropriate "self use" in poetry influenced, but did not dictate, Bishop's sense of autobiographical decorum in verse. Moore's response to Bishop's poem "Valentine I"—and in particular to some English sparrows Bishop depicts as "puffed with hopeless lust"—elucidates Moore's philosophy. She asserts that a poet "should not induce you to be interested in what is restrictedly private but that there should be the self-portrait: that he should pierce you to the marrow without revolting you" (Kalstone, *Becoming* 41). Moore intended to steer her young protégée toward more delicate expressions. Bishop took Moore's sensibility in another direction—toward emotional accuracy and unswerving reports of the truth. To a more mature Bishop, the offense of "Valentine I" was not that the expression was unseemly, but that she mythologized the recollection and emotion of lust through her reliance on metaphor, and allowed her reader too much interpretive freedom.

In light of Bishop's rather intractable reactions to Moore, the elder poet's influence is not the repressive force it might seem. Indeed, Bishop's trajectory remained aimed toward frankness and exactitude in observing her world and her self in poetry. In 1946, a trip to Nova Scotia sparked Bishop's careful emergence into more overtly autobiographical poetry. While visiting the scenes of her early childhood, Bishop gathered stories about her mother, her aunts and uncles, her grandparents, and herself. Yet while she wrote a great deal during this time, she withheld much of what she produced until years later. She would not be ready to begin publishing these personal works until the 1950s, after she had settled in Brazil.

In the intervening years, Bishop met Robert Lowell, who would become a lifelong friend and correspondent. Their friendship, over many years and across great distances, fed Bishop's growing interest in exploring her past, learning more about her father's death and her mother's breakdown, and writing about it all in her poetry. Lowell spurred her to write more, and more

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personally. Bishop's letters to Lowell display both gratitude and ambivalence toward his influence. She would remark that she admired the "all-out" quality of his poems, complaining, "I am very sick of sounding so quiet" (Kalstone, *Becoming* 131). She also worries that his poetry was "so strongly influential that if I start reading it when I'm working on something of my own I'm lost" (131). However, Lowell's mythmaking tendencies—or what David Kalstone describes as Lowell's "way of noting things with a generosity or obliquity or malice just at the edge of fiction"—disquieted Bishop (*Becoming* 110). Bishop often chided Lowell for depicting himself older than he was, imploring him "Please don't age yourself that way in advance, a la Eliot [sic]. It doesn't look well saying you're 'fragile' and so on" (*Becoming* 213).

Bishop's "reprimands"—lighthearted though they often seemed—urged Lowell to maintain a tighter control over his public persona, and not to allow half-fictional self-assertions to give the reader too much interpretive power. She expressed these friendly concerns with the gentle tone of a sympathetic fellow artist. However, when Lowell crossed the boundary and began to represent *other* people in his half-myth-half-confessional poems, she disapproved vociferously. Bishop became particularly alarmed about what Lowell put into print about her, for it was his habit to publish poems about those with whom he was closest. In a draft of "For Elizabeth Bishop 2: Castine, Maine," Lowell included a line which depicted Bishop quoting her mother as saying "[a]ll I want / to do is kill you!'" (Kalstone, *Becoming* 181). Bishop, upon reading these lines, quickly wrote to Lowell and begged:

> . . . would you change the remark my mother was supposed to have made? She never did make it; in fact I don't remember any direct threats, except the usual maternal ones—her danger for me was just implied in the things I overheard the grown-ups say before and after her disappearance. Poor thing, I don't want to have it any worse than it was." (*One Art* 348)

Bishop was beginning her own account of her mother's disappearance and did not want Lowell to fictionalize or exaggerate the experience. Her childhood was so traumatic that Bishop referred to it as a childhood "unhappy enough for the textbooks" (*One Art* 348). However, she always refused to make things appear any worse than they had been, and had often written to Lowell of her desire to "get things straight and tell the truth" (*Becoming* 157). Bishop aimed to capture the stark realities of her memory, including its failings, gaps, and impenetrability—what she describes as the "danger . . . implied in the things I overheard the grown-ups say" (*One Art* 348).

Many of the self-representational poets around her, Lowell included, regularly adorned or embellished their painful memories; filling in gaps in memory

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with metaphor, myth, and imagining. But to Bishop's mind, this was not only taking, but allowing too much license. Bishop wanted to control the experience and to put her reader in the position of having only implications, overheard and un-translated. She had not submitted to Moore's attempts to rewrite or tame her voice, and she bristles against Lowell's attempt to exaggerate it. Bishop refuses all attempts by her mentors, her peers, and even her readers, to occupy or colonize her memories.

Bishop's tight control of her memory is embodied in her consistent disapproval of emotional embellishment. She revisits the idea in poetry, fiction, letters, and journals. In the autobiographical story "A Country Mouse," the young Bishop is talking to a girl named Emma who asks her about her parents. Elizabeth tells the girl matter-of-factly that her father is dead, but she is unable to make herself admit that her mother is in a sanitorium. Instead she lies, and says "in a sentimental voice: 'she went away and left me . . . she died, too.'" The adult narrator of the memoir recalls a distinct horror at the lie:

> I loathed myself. It was the first time I had lied deliberately and consciously, and the first time I was aware of falsity and the great power of sentimentality—although I didn't know the word. . . . I didn't know then and still don't, whether it was from shame I lied, or from a hideous craving for sympathy, playing up my sad romantic plight. But the feeling of self-distaste, whatever it came from, was only too real. I jumped up to get away from my monstrous self that I could not keep from lying. (*Prose* 32)

Bishop reflects the same stance in a diary entry, contending that "Embarrassment always comes from some falsity—the situation, manners, or a work of art—and that's why sometimes the strangest little detail of reality—something real coming along like a piece of wood bobbing on the waves—will provide an almost instant relief from it" (qtd. in Goldensohn 124). Interpreting this solely as distaste for the melodramatic ignores a crucial aspect in her confession: to having given in to a "hideous craving," having lost control of her memory amidst lies that would alleviate her childhood need for sympathy. The details of reality provide relief. Honesty, be it fragmented and incomplete, offers her some modicum of control.

In fact, despite her declaration that her distaste for Confessional poets arose from wishing "they'd keep some of these things to themselves," Bishop did not balk so much at the amount of disclosure as at their methods. In fact, the lines that precede this famous quote are crucial to understanding her view of the personal in poetry. She worries, "Now the idea is that we live in a horrible and terrifying world, and the worst moments of horrible and terrifying lives are an allegory of the world . . . the tendency is to overdo the morbidity"

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(qtd. in Lombardi 57). She worries that these authors' tales take on a liter-
ary life of their own, that these hyperbolized and "terrifying lives" become
"allegor[ies] of the world" over which the author has no further control.

Bishop, like many of her peers, seems to connect this tendency to roman-
ticize the past with culpably feminine writing. She accused Anne Sexton of
having "a bit too much romanticism," and characterized Sexton's work as
belonging to "the 'Beautiful old silver' school of female writing which is re-
ally boasting about how 'nice' we were" (*One Art* 386). In her own poetic
autobiographies, Bishop sought to avoid this preciousness, but faced a quan-
dary. How does a woman write about her life and not fall prey to accusations
of belonging to a treacherous "school of female writing"? Confronting this
dilemma, Bishop infused her work with more personal expressions as she
became more vocal about feminist issues. In an interview with George Stet-
buck, Bishop laments, "I wish I had written a great deal more. Sometimes I
think if I had been born a man I probably would have written more. Dared
more, or been able to spend more time at it" (qtd. in Goldensohn 62). This
statement—that she would have written more personally if she "dared"—
contributes to our sense that Bishop's reticence bespeaks timidity. However,
her statements also suggest that she was merely aware that women's poetry
was often used to confine them to a particular, and particularly precious,
place in the canon. Had she been a man, her personal expressions might not
have run this same risk, but she "dared" not run the risk of writing any kind
of poetry that would reduce her to a "type."

Bishop's sense of decorum in personal poetry came to a head in her re-
lationship with Robert Lowell. But it was not merely a sense of disdain for
the personal that caused the rift, but rather Lowell's presumptuous, arguably
patriarchal, attempt to wield authorship over Bishop's memories and experi-
ences. In the wake of her lover Lota's death, Bishop had sent Lowell a letter.
In the second paragraph, she confides, "Well, you are right to worry about
me, only please DON'T!—I am pretty worried about myself" (*One Art* 515).
Concluding her affairs in Brazil after Lota's suicide overwhelmed Bishop, she
writes that she is waiting for "just the faintest glimmer that I'm going to get
out of this somehow, alive" (517). However, Bishop downplays her suffering,
and the bulk of the letter remains determinedly chatty. Upon receiving this
letter, Lowell promptly excerpted its two most dramatic passages (omitting
the banter and small talk that temper its pages), altered some phrases here and
there to render it his own, and sent it off to publication.

Bishop, who had once begged Lowell not to describe her in a poem as
having long dark hair because it was actually gray, said nothing about this
poem. It was a deafening silence. Lowell eventually wrote a sheepish apology

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but as Kalstone observes, "it was hard for him to see the difference between the trust his poem movingly authenticates and the trust that publishing it betrays" (*Becoming* 237). Bishop never spoke of this incident, but did break her silence on March 21, 1972 to respond in horror to Lowell's use of letters written by his former wife in the poems that were to become *The Dolphin.*

Bishop's reproof was not gentle; she was passionately angry. She renounced his decision to use "personal, tragic, anguished letters that way," saying simply "it's cruel" (*One Art* 562). She allows, "one can use one's life as material—one does, anyway," but she demands, "aren't you violating a trust?" She insists that Lowell diminishes himself through such an un-gentle gesture, and she insists, "*Art just isn't worth that much*" (562). Bishop did not simply object to the publication of this sensitive, private material. Once again, she felt that Lowell's colonizing, rapacious emendations pushed his use of the letters from the realm of the merely insensitive into the realm of the truly offensive.

She warns him that the letters, because he has altered them, "present fearful problems: what's true, what isn't; how one can bear to witness such suffering and yet not know how much of it one *needn't* suffer with, how much has been 'made up,' and so on" (562). Growing impatient at reading "poems about students' mothers and fathers and sex-lives and so on," she admits "All that *can* be done but at the same time surely one should have a feeling that one can trust the writer—not to distort, tell lies, etc." (562). Bishop fathomed the repercussions such a mixture of truth and fiction could have, not only on her friend's character and reputation, but on the reception of personal poetry:

> What should be protected against, in cases where there is no authorization, is the mixing of fact and fiction in unknown proportions. Infinite mischief would lie in that. If any statements in the dress of fiction are covertly hinted to be fact, all must be fact, and nothing else but fact . . . the power of getting lies believed about people through that channel after they are dead, by stirring in a few truths, is a horror to contemplate. (562)

Bishop discerns the power of the autobiographical pact—the powerful authorial presence in personal writing that guides readers into the belief that what they are reading is true. The responsibility of establishing a conscientious truth pact with the reader is a weighty one; the ramifications of breaking that pact are "infinite." Bishop considered it essential to "get things straight and tell the truth," and struggled to control her reader's ability to wield any power that could create such mischief.

Bishop was keenly aware of her artistic capacity to alter, mold, and manipulate the perception of memory and even memory itself. Precisely because of this hyperconsciousness, Bishop was exacting in her choices of what to

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disclose, and how to disclose it. She was insistent that she alone have auth
ity over her memories. She alone would delineate how much the public co
see of her traumatic childhood, of her love-affairs, of her pain and suffering
her self. She does this, not timidly or with coy trepidation, but by confiden
and insistently putting her reader in a dependent, submissive position to
speakers of her poems. We remain just on the outside edge of knowledge.

*Questions of Travel,* originally published in 1965, contains several exa
ples of Bishop's poetic autobiographies. The text divides into two sectio
*Brazil* and *Elsewhere. Elsewhere* contains several poems depicting Bisho
childhood—particularly the years in Great Village at the time of her mothe
disappearance. In these poems, Bishop creates a distinct power relations
between herself and the reader. She limits what the reader may apprehe
and thereby empowers herself as the autobiographical subject and speak
When Bishop conceals details in *Questions of Travel,* she is not simply hidi
or expressing "reticence." She is recalling, and recreating for the reader, t
disempowerment of not knowing.

Both "First Death in Nova Scotia" and "Sestina" adopt a voice wh
childlike perceptions convey consternation and bewilderment at what th
are able to observe. Still, Bishop situates each poem as a memory by using t
past tense: "I was lifted up." She does not entirely regress into the child's i
nocence. Bishop's adult understanding of the situation darkens the mood
the poems, and underscores the feeling that neither the child nor the read
has received the full impact of grief and loss, but that the author, now a
adult, has. She creates the distinct impression that something dark and te
rifying is going on, but—like the adults of her own childhood whispering
furtively in the other room—she withholds facts and explanations that wo
permit full comprehension. Bishop uses the lyric form to create an autobi
graphical relationship with her self and her audience that reclaims for hers
the control lost in these childhood traumas.

In "First Death in Nova Scotia," Bishop recalls the death of cousin "A
thur." Her mother calls her in to view the laid-out body of her former compa
ion, and she tries to take in the concept of Arthur's departure. The poem n
only recalls a vivid memory of witnessing death, it recapitulates the strange a
confused way in which a child confronts such a spectacle. The young Elizab
enters the "cold, cold parlor" where "mother laid out Arthur," but the chi
gaze sticks to familiar items. Instead of the body she focuses on "a stuffed lo
/ shot and stuffed by Uncle / Arthur, Arthur's father" (*Poems* 125).

Typical of childhood perceptions, the connections she makes between th
loon and the dead boy are both appropriate and off the mark. Exaggerating
this effect with her syntax, Bishop's pronouns confuse the stuffed bird a

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the dead child. The first stanza describes the loon as "shot and stuffed by Uncle / Arthur, Arthur's father." The next stanza begins "Since Uncle Arthur fired / a bullet into him, / he hadn't said a word" (125). Aided by the pronoun "him" following a double mention of Arthur's name, and by the personification embedded in the idea of the loon not saying another word, the reader (just for a moment) thinks Uncle Arthur has shot his son. The reader soon realizes that it is the loon who has been shot and now "keeps his own counsel / on his white frozen lake, / the marble-topped table," but the eerie conflation of dead boy and dead bird sticks (125).

The child does not grasp Arthur's lifelessness, attributing living agency to Arthur's body. She wonders:

> But how could Arthur go,
> clutching his tiny lily,
> with his eyes shut up so tight
> and the roads deep in snow? (126)

Bishop delicately recreates childhood confusion. The child understands that Arthur is going away, and even on some level can equate his death with the death of the bird, which she has already experienced. However, the concept of death's inertia and finality entirely escapes her. It does not escape the author. The adult Elizabeth, who carefully crafts the poem, knows the child's perceptions are flawed. Bishop uses this melding of perspectives to place the reader in the place of the child. The reader, like the child, is not entirely sure what has happened to Arthur. The poem offers no explanation for his death. Both child and reader must cope with deathly images without the ability to understand them quite. In lyric form, Bishop compels the reader to witness the scene in the same way she did as a child, with curiosity, uncertainty, and unaffected disquiet.

Like "First Death in Nova Scotia," Bishop's "Sestina" imbues the reader with the child's bewilderment at her grandmother's "inscrutable" grief. It is a sad, quiet poem. A six-year-old Elizabeth has heard her mother screaming in the night; has heard the adults whispering about her disappearance, and knows that her mother is gone. She does not know why. She will not know the whole narrative for years to come. Restoring the child's lack of understanding, the poem offers no narrative explanations. It only draws a picture of a grandmother and a child both trying to hide their sadness as the "September rain falls on the house" (123). Bishop manages to make the scene both cozy and dreary as rain falls, and the teakettle sings, and the grandmother pre-pares their tea. The grandmother—reading jokes from the almanac and going about the business of making tea—thinks that she is hiding her grief from the

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young child, "that her equinotical tears . . . were foretold by the almanac, but only known to a grandmother" (123).

The child not only sees the grandmother's tears, tears become ubiquitous. She sees "the teakettle's small hard tears / dance like mad on the hot black stove, / the way the rain must dance on the house," and her grandmother's teacup is "full of dark brown tears" (123). She draws a man "with buttons like tears, / and shows it proudly to her grandmother," going on with the business of childhood the way her grandmother bravely makes tea (123). Although they are everywhere, the tears become secret for the child just as they are for the grandmother:

> secretly, while the grandmother
> busies herself about the stove,
> the little moons fall down like tears
> from between the pages of the almanac. (123)

The child has learned from her grandmother's hiding. What the almanac, the grandmother, and the author know, remains inscrutable to the reader.

In her book *Inscrutable Houses,* Anne Colwell discerns that "the difference between the grandmother's knowledge and the child's is a difference of control" (153). Colwell notes that the child controls the situation by "projecting her grief onto objects" (153). Colwell concentrates on the grandmother's relative command of the situation, not on the reader's powerlessness, but her observation illuminates Bishop's ultimate act of power. Bishop places her reader in the position of the child, able to confront the scene only in terms of the observable objects in the room.

The reader, like the child, is not stoic but bewildered. The scene is a fairy tale gone awry. Bishop cultivates this feeling through the magical presence of the teakettle, stove, and almanac. Like enchanted trees in a fairy tale, the teakettle, the Little Marvel Stove, and the almanac come to life. The stove and the almanac speak: "*It was to be,* says the Marvel Stove. / *I know what I know,* says the almanac" (*Poems* 123). In an imperial voice, the almanac declares, but does not share, its knowledge. Like the grandmother saying simply, "*It's time for tea,*" the almanac's matter-of-fact "*I know what I know*" implies knowledge the child cannot fathom. Even the child's fanciful characters withhold information from her, and all she will learn in this fairy tale is that "*It is time to plant tears*" (124).

Like the almanac declaring, "I know what I know," Bishop announces the grief in this room, devoid of narrative elucidation. The reader witnesses tears, sees them take over this small room, and has no way to form anything but an uninformed, emotional response. Bishop creates an autobiography that is

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like the houses the child draws, "inscrutable" (124). Bishop thwarts investigation, analysis, and scrutiny of this memory. She presents it factually, like an entry in an almanac. She knows what she knows.

Bishop's interest in creating such an inscrutable autobiography grew out of her desire to express the truth of her experience in a particular way, a way that prose made very difficult. Her past was full of holes, years gaping with absent knowledge, years of not knowing what was happening or why. When she retold her story, filling in narrative blanks with knowledge she learned as an adult, the product felt disingenuous. Composing a short story about this same incident, she commented, "in prose [the truth] keeps eluding me in the funniest ways" (*Becoming* 157).

The "truth" for Bishop was the experience of not knowing, of being entirely in the dark about her own trauma. To depict accurately the impact of those years, she had to demonstrate for the reader the bleakness of not knowing. She found that in poetry it was "almost impossible not to tell the truth" (157). Poetry's form and its lyric nature allowed her to recreate the fragmented, impressionistic, unhappy experiences without over-writing them, without inventing a falsely cohesive narrative of a life deeply marked by fragmentation and disjunction.

Bishop strives for strict adherence to an autobiographical pact, but uses the lyric form's plasticity to create for the reader the child's experience of feeling foreign in her own world. We see this most clearly in her poem "In the Waiting Room." To establish the pact with her reader, Bishop includes her own proper name in the text, declaring "You are an *Elizabeth*" (*Poems* 159). She notes that it is February 5th, 1918; that she is in Worchester, Massachusetts; that she is three days away from turning seven; that she is looking at Osa and Martin Johnson in the February 1918 issue of *National Geographic;* and that she is there with her Aunt Consuelo (159). And there the reader hits a wall. Elizabeth did not have an Aunt Consuelo. The February issue of *National Geographic* did not contain an article on Osa and Martin Johnson. Like an overeager detective at a crime scene, Bishop seems so interested in sealing her case for accuracy that she plants false evidence.

These lies have troubled readers since they were first uncovered. Some even confronted Bishop about the error in the content of the *National Geographic.* In a letter to Frank Bidart, Bishop responds:

> Well, it is almost a true story—I've combined a thought or two, I think—and—because you might like this kind of information—I did go to the library in N.Y. and look up that issue of the *National Geographic.* Actually—and this is really weird, I think—I had remembered it perfectly, and it was all about Alaska, called "The Valley of Ten Thousand Smokes." (*One Art* 545–46)

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She describes here the reconstituting act that occurs in many—if not most—autobiographies. The memory she presents in "In the Waiting Room" is a pointed one—one in which Elizabeth confronts her identity as a female as she looks at pictures of women in the magazine whose breasts she finds "horrifying" (*Poems* 159). It is a moment of horror and vertigo, where she feels for a moment that she has fallen off the world altogether, "into cold blue-black space," reeling from the awakening that she is "one of *them*" (160). In her memory, she connects this moment of vertigo in the dentist's waiting room with magazine images burned into her mind during the same period in life.

In fact, the pictures seem to trigger the frightening questions that run through young Elizabeth's mind in a panic:

> What similarities—
> boots, hands, the family voice
> I felt in my throat, or even
> the *National Geographic*
> and those awful hanging breasts—
> held us all together
> or made us all just one? (161)

In any accurate depiction of Bishop's memories, pictures from the actual February 1918 *National Geographic* cannot simply replace these pictures: "I tried using [the images from the February issue] a bit but my mind kept going back to another issue of the *National Geographic* that had made what seemed like a more relevant impression on me, so used it instead" (*One Art* 546). The images Bishop mentions are actually from separate articles. In a 1983 interview with George Starbuck, Bishop claims:

> My memory had confused two 1918 issues of *Geographic*. Not having seen them since then, I checked it out in the NY Public Library. In the February issue there was an article, "The Valley of Ten Thousand Smokes," about Alaska that I'd remembered, too. But the African things, it turned out were in the *next* issue, in March. (qtd. in Edelman 185)

As it turns out, the "African things" are not in the March 1918 issue either.

Referring to the pictures seems a natural choice, and their source seems a minor point, but Bishop worries about it nevertheless. She even frets that the magazine editors would expose her fiction. She admits, "I was sure the *New Yorker* would 'research' this, or 'process it' or something—but apparently they are not quite as strict as they used to be—or else they are sure that none of their present readers would have read *National Geographic* going back

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[illegible]" (*One Art* 546). In all likelihood, *The New Yorker* never made a regular practice of fact-checking its poems' allusions. They probably afforded Bishop more poetic license than she usually permitted herself. She was inflicting upon herself what Andrew Hudgins calls "torture by exactitude" (185).

For all its defensiveness, Bishop's response to Bidart is simple—she made an aurobiographical choice to restructure facts to fit the contours of her memory. Memory is inexact. Who of us, when remembering our childhood, would remember which issue of a magazine contained which article? After all, "memory tends to drop details and preserve the emotional reaction they evoked" (Hudgins 185). Bishop relates quite honestly a memory of pictures symbolic of a moment of crisis. Her falsity lies only in wanting to attach the magazine images to a date, but the date was important to the child because it proved she could read. It is a detail that might stick in a new reader's mind, and it represents young Elizabeth's power over the text.

These veneered details keep the reader as profoundly in the waiting room as young Elizabeth. In fact, the cry is the culminating symbol of exteriority, central to both the young subject's and the reader's experience. She does not know what has happened to make her aunt cry out, because she has been kept in the waiting room. The reader, one step further outside, cannot be sure whether it is Elizabeth or Consuelo who has cried out. Many have remarked on the "fusional effect" of this cry, because it seems that "someone else's cry delimits and defines her" (Spivack 505). But the shout places everyone outside the experience of both pain and identity. When young Elizabeth hears it, she falls out of the world entirely. She then returns her gaze to a set of pictures of "others"—people outside her own experience. Their bodies are foreign to her, grotesque in their differences. She cannot fathom being one of them, or for that matter, a Consuelo, or even *"an Elizabeth."* For this one moment, she is entirely outside her own identity.

Kathleen Spivack hits the very center of the poem's heart when she observes the pivotal scene when the child supposedly returns to her world and "was back in it" (*Poems* 161). She notes that the word "outside" both "ends a line and starts the next thought" (Spivack 505). She also observes that we have followed the speaker through a "transformative experience," and that we are compelled to realize that

> What we think is real, ourselves, looking at a magazine, peacefully waiting for someone, in the blissful childhood period called "latency," living our individual carefully defined "lives"—or so we think—all this can be shattered by the overheard sound of " . . . an oh! of pain. . . ." Everything can be cast into doubt, fragmented in a moment. (505)

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Add to this the troubling and persistent sense cultivated throughout the poem that the child has never been "peacefully" waiting, but waiting with nonstop discomfort. She is not floating through a "blissful childhood period," but is awkward, shy, displaced, and overwhelmed. The informed reader will also know that young Elizabeth is outside her childhood home, outside her native country, as well as outside this dentist's office. The pictures at which she gazes are outside her world. The weather is outside. The War is outside. The world is outside. She is outside. The reader, too, is outside. We cannot find the pictures Elizabeth saw as a child. Intentionally or not, Bishop prevents that intimacy by citing the wrong month. We do not get to share the inside knowledge of her Aunt's given name. We do not, except through speculation, know why she found the women's breasts "horrifying," only that she did. She has offered us an autobiography, but has kept us in its waiting room. But we are intrigued; we want to read a biography, to invite ourselves in.

Bishop's autobiographical poems insist upon keeping her readers on the outside of a life, on the outside of intimate knowledge. She controls this knowledge of her life as the adults in her life once "sheltered" her from the worst of what went on around her. We have long understood her careful speaking in terms of a kind of etiquette of personal poetics, but, as we noted in her poem "Manners," etiquette is as much about control as about putting someone at ease. Bishop's authorial manners are not meant to put her reader at ease, but rather to retain her own power in a situation that would otherwise be difficult to control. By placing the reader in an analogous position to her own as a child, Bishop both maintains authorial jurisdiction over her memories, and illustrates how effective the lyric can be for recalling and representing certain kinds of memory. In particular, she shows that because trauma produces memories that are patchy, disordered, and often more emotional than factual, they find a more "honest" home in lyric verse than they do in discursive prose.

Perhaps ironically, Bishop has given readers tools for interpreting the mixture of autobiographical fact and lyric hyperbole in the works of Lowell, Sexton, Plath, and Hughes. Bishop constantly fretted that Lowell was making things seem worse than they were in his poetry, but in a way, the muted sadness in "Sestina" prepares readers to confront Lowell's despair. She recreated a sense of powerlessness, and he depicted the hyperbolic despondency of a suicidal man, but both use the lyric to shift their own feelings onto a reader. This more controlling approach prepares readers to empathize with a poet's trauma while remaining aware of the lyrical devices that place them inside or outside the traumatized mind. Bishop's "errors" of fact in "In the Waiting Room" remind the reader that memory is fallible, and that emotional perceptions of the

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may carry as much, if not more, autobiographical value than a correct report of names and dates. Stephen Dunn points out in his essay "Degrees of Fidelity" that "large events in our lives especially have a parafactual existence. When we start talking about them, we are already changing them." He also observes that "if we were restrained when the stakes were already small, we will have misused restraint" (181). This is the delight of a Bishop poem: she makes it profoundly clear to the reader just how terribly high the stakes are; her restraint quivers with the peril of that height.

Bishop found beauty and control in the precision of the lyric, and used it for her own life story, a story of repetitive loss, recounted elegantly in "One Art." Whittled down from epic-length drafts, this concise poem lists a lifetime of losing: "door keys," "my mother's watch," "two cities," "two rivers," and "a continent" (*Poems* 178). In it, Bishop offers a final imperative, to write the difficult experience. She dares herself:

> —Even losing you (the joking voice, a gesture
> I love) I shan't have lied. It's evident
> the art of losing's not too hard to master
> though it may look like (*Write* it!) like disaster." (178)

Although Bishop was never able to convince Lowell of the merits of separating fact and fiction in autobiographical poetry, her own work mitigates the "infinite mischief" he sets in motion. She offers a body of poetry that demonstrates a method of self-disclosure that creates and verifies trust between author and reader. Further, her careful method of writing promotes a more watchful way of reading, one that permits us to acknowledge autobiography in verse without being naive about the artist's manipulations of her own subjectivity. She invites us to visit, but not to live in, her grief. She keeps careful possession of her memories—they were hard won. But she also, through her careful withholding, keeps the poetic stories of her life infused with possibility—like pictures of tantalizing, foreign lands.

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# ANNUAL BIBLIOGRAPHY OF WORKS ABOUT LIFE WRITING, 2007–2008

PHYLLIS E. WACHTER

*Social negotiation and the ideal of unanimity—the ideal of a more perfect justice and union not actually ever achieved—exist with and even constitute the perfectionism of the individual self or the particular nation in its public articulation, the individual self and the particular nation as they assume and negotiate their identities.*

—John Michael

*If you lived on the earth and never made a difference, shame on you!*

—Kim (a student in Susan A. Jolley's class) recalls her grandfather's words

*I'm finally on my way to becoming everything I've always wanted to be, especially myself!*

—from Frank Warren's *A Lifetime of Secrets*

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New edition of Agosín's account of the use of patchwork tapestries to record, testify, memorialize, and resist events in Pinochet's Chile.

Association pour l'autobiographie et le patrimoine autobiographique. *Garde, mémoire* 8 (2008).

Annuel catalogue raisonné des texts autobiographiques inédits (récits, journaux et correspondances) déposés à l'Association pour l'autobiographie; 259 échos.

Backus, Irena. *Life Writing in Reformation Europe: Lives of Reformers by Friends, Disciples and Foes.* Burlington: Ashgate, 2008.

Highlights the reasons for the great increase in the number and diversity of Lives of Reformers written by their sixteenth and seventeenth century contemporaries.

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Barczewski, Stephanie. *Antarctic Destinies: Scott, Shackleton and the Changing Face of Antarctic Heroism.* New York: Continuum, 2007.
Explores the evolution of the reputations of Scott and Shackleton in Britain and the US over the twentieth century.

Bartolomeo Platina. *Lives of the Popes. Vol 1: Antiquity.* Ed. and trans. Anthony F. D'Elia. Cambridge: Harvard UP, 2008.
New Latin text, and first complete English translation, of Bartolomeo's compendium of the Roman popes from St. Peter to his own time (1421–1481); Vol. 1 covers through AD 46...

Barvosa, Edwina. *Wealth of Selves: Multiple Identities, Mestiza Consciousness, and the Subject of Politics.* College Station: Texas A & M UP, 2008.
Offers theoretical framework for understanding multiple identities in terms of intersectionality, identity contradictions, and practices of self-integration.

Bitterman, Rusty, and Margaret McCallum. *Lady Landlords of Prince Edward Island: Imperial Dreams and the Defence of Property.* Montreal: McGill-Queen's UP, 2008.
Prosopography of eighteenth century women absentee owners of large estates on Prince Edward Island charts the dynamics of power and privilege in trans-Atlantic British society.

Bodenheimer, Rosemarie. *Knowing Dickens.* Ithaca: Cornell UP, 2007.
Argues that Dickens based many of his characters' psychological traits on his own.

Bond, Alma Halpert. *Margaret Mahler: A Biography of the Psychoanalyst.* Jefferson, NC: McFarland, 2008.
Psychobiography focuses on Mahler's development of separation-individuation theory and her work with the Master's Children's Clinic.

Bowker, Geoffrey C. *Memory Practices in the Sciences.* Cambridge: MIT P, 2008.
Chronicles the convergences of information technologies with studies of the nature and production of knowledge and the continual reconfiguration of the past.

Boyle, Claire. *Consuming Autobiographies: Reading and Writing the Self in Post-War France.* Oxford: Legenda, 2007.
Examines écriture de soi as a site of conflict between writer and reader, as authors assert the unknowableness of their identities in the face of readers who demand privileged knowledge...

Brumble, H. David, III. *American Indian Autobiography.* Lincoln: U of Nebraska P, 2008.
New introduction to Brumble's 1988 work, which highlights the editorial assumptions and methods of print autobiography as it encountered oral autobiographical traditions.

Bryan, Jennifer. *Looking Inward: Devotional Reading and the Private Self in Late Medieval England.* Philadelphia: U of Pennsylvania P, 2008.
Explores the "mixed life" reasoning (found in 2 Corinthians 4:16) that "though our outward...

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...is corrupted, yet the inward man is renewed day by day," to show how English readers ...ween 1350 and 1550 examined themselves in the mirrors of devotional literature.

...ante, François, Jean-Pierre Castelain, and Pierre Schmit. *Le Mémoire orale: Rencontres ...thnologiques de Rouen.* Mont-Saint-Aignan: PU de Rouen et du Havre, 2008.
...l histories inform a longitudinal ethnography of the construction of a multicultural com...nity in Rouen since World War II.

...mpbell, Emma. *Medieval Saints' Lives: The Gift, Kinship and Community in Old French ...Hagiography.* Rochester: Boydell and Brewer, 2008.
...s modern kinship theory to explore how Old French and Anglo-Norman saints' lives ...nstrue social and sexual relationships.

...pinto, Gail A. *Out in the Storm: Drug-Addicted Women Living as Shoplifters and Sex Work...ers.* Hanover: UP of New England, 2008.
...nography based on thirty-eight life history interviews of women with drug addictions in ...e Philadelphia area who took up criminal occupations of shoplifting and sex work.

...ton, James E. *Mark Twain, Unsanctified Newspaper Reporter.* Columbia: U of Missouri ...P, 2008.
...ows how Twain's early writings, especially his travel letters from Hawai'i and his Califor...a to New York City trip, reveal and challenge the sociocultural context of his audience.

...rell, Janice. *Tracing the Connected Narrative: Arctic Exploration in British Print Culture, ...1818–1860.* Toronto: U of Toronto P, 2008.
...mines written representations of nineteenth-century British expeditions to the Canadian ...ctic in the broader context of periodical literature.

...ng, Heewon V. *Autoethnography as Method.* Walnut Creek, CA: Left Coast, 2008.
...de to conducting, producing, and publishing autoethnographic research.

...ley, Linda. *The Ordeal of Elizabeth Marsh: A Woman in World History.* New York: Pan...theon, 2007.
...ues "a world in a life and a life in the world" of an eighteenth-century woman traveler, ...using biography "as a way of deepening our understanding of the global past."

...h, Ralph, Jr. *Darwin's Illness.* Jefferson, NC: McFarland, 2008.
...ty years after his groundbreaking *To Be an Invalid: The Illness of Charles Darwin,* revisits ...e nature, causes, and impact of Darwin's chronic illnesses; includes Darwin's "Diary of ...ness" as an appendix.

...tázar, Julio, and Carol Dunlop. *Autonauts of the Cosmoroute: A Timeless Voyage from Paris ...to Marseille.* Trans. Stéphane Hébert. Brooklyn: Archipelago, 2007.
...e English translation of Cortázar and Dunlop's travelogue of their 1983 road trip from

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Paris to Marseille in their VW camper, recording in "visual and verbal snapshots" those inner and outer environments of love-filled sightseeing.

Culp, Estella (Tully) Bowen. *Letters from Tully: A Woman's Life on the Dakota Frontier*. Ed. S. Sue McMillan. Boulder: Johnson Books, 2007.
Memoir crafted by a great niece from letters written by a South Dakota homesteader between 1906 and 1923.

Cunningham, Hugh. *Grace Darling: Victorian Heroine*. London: London and Hambledon, 2007.
Through the life and afterlife of Grace Darling, explores the development of Victorian celebrity culture.

Dalby, Liza. *East Wind Melts the Ice: A Memoir through the Seasons*. Berkeley: U of California P, 2007.
Journal reflecting on ancient Chinese and Japanese cultures, in which the viewer and that which is viewed externally and internally merge into one harmonious, holistic almanac.

Dalzell, Robert F., Jr., and Lee Baldwin Dalzell. *The House the Rockefellers Built: A Tale of Money, Taste, and Power in Twentieth-Century America*. New York: Henry Holt, 2007.
Chronicles generations of Rockefellers through the construction of their estate "Kykuit."

Dampier, William. *The Buccaneer Explorer: William Dampier's Voyages*. Ed. Gerald Norris. New ed. Rochester: Boydell and Brewer, 2008.
New edition and introduction to Dampier's early English travel narratives *A New Voyage Round the World* and *A Voyage to New Holland*.

Davies, Lloyd Hughes. *Projections of Peronism in Argentine Autobiography, Biography and Fiction*. Cardiff: U of Wales P, 2007.
Assessing Eva Perón's influence on Argentine auto/biography demonstrates how "the boundaries between the novel, life-writing, and historical writing have become increasingly blurred."

Denzin, Norman K. *Searching for Yellowstone: Race, Gender, Family, and Memory in the Postmodern West*. Walnut Creek, CA: Left Coast, 2008.
Interrogates cultural meanings of Anglo-American icons of the West, including Yellowstone, Sacagawea, and Lewis and Clark.

Dolby, Sandra K. *Self-Help Books: Why Americans Keep Reading Them*. Champaign: U of Illinois P, 2008.
A folklore studies analysis of over 300 self-help books connects the genre to American traditions of self-education.

Dreher, Kwakiutl L. *Dancing on the White Page: Black Women Entertainers Writing Autobiography*. Albany: SUNY P, 2008.

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Through works by Diahann Carroll, Dorothy Dandridge, Lena Horne, Eartha Kitt, Whoopi Goldberg, and Mary Wilson, argues for Black celebrity autobiography as a site of self-revelation and self-determination.

Nkweta-Salami, Aruna. *Cézanne's Bathers: Biography and the Erotics of Paint.* University Park: Penn State UP, 2008.

By focusing on Cézanne's representations of sexuality, proposes a way of reading his biography as a form of art criticism, against his own myth-making.

Niehaus, Jörg, and Christian Moser. *Automedialität: Subjektkonstitution in Schrift, Bild und neuen Medien.* Paderborn: Wilhelm Fink, 2008.

Explores intersections of autobiography and media studies and new types of self-construction in visual and electronic media.

Noyer, Owen J., and Derek H. Alderman. *Civil Rights Memorials and the Geography of Memory.* Bronx: Fordham UP, 2008.

Combines archival research, personal interviews, and photography to examine memorials to the civil rights movement as cultural landscapes.

Eakin, Paul John. *Living Autobiographically: How We Create Identity in Narrative.* Ithaca: Cornell UP, 2008.

Identifies essential links between selves and stories, and the way people create and experience narrative identities in everyday life.

Ellis, Juniper. *Tattooing the World: Pacific Designs in Print and Skin.* New York: Columbia UP, 2008.

Through indigenous historiography and Western travelogue, traces the origins and significance of modern tattoo from the nineteenth century.

Fonteglio, Irène. *Une Auto-Graphie Du Tragique.* Louvain-la-Neuve: Academia Bruylant, 2008.

Focuses on the geneses of Louis Althusser's two autobiographical works *Les faits* and *L'avenir dure longtemps.*

Fisher, Paul. *House of Wits: An Intimate Portrait of the James Family.* New York: Henry Holt, 2008.

Prosopography in sweeping strokes probes the dysfunctions, passions, ills, success, and failure (in "upstairs-downstairs" fashion) of an American intellectual dynasty.

Foster, Corinne. *Chasing Tales: Travel Writing, Journalism and the History of British Ideas about Afghanistan.* Amsterdam: Rodopi, 2007.

Based on British travel writing and journalism, details changing notions of Afghanistan in the popular British imagination since the nineteenth century.

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Fuller, Mary C. *Remembering the Early Modern Voyage: English Narratives in the Age of European Expansion.* New York: Palgrave Macmillan, 2008.
Through Hakluyt's *Principal Navigations,* Captain John Smith's autobiography, and accounts of early modern Newfoundland, examines the operations of memory on the sixteenth and seventeenth century origins of Anglophone North America.

Gilmour, David. *The Film Club.* New York: Twelve, 2008.
Chronicle of the aftermath of Gilmour's decision to let his son leave school in the tenth grade provided he watched three movies a week with his father combines film history and memoir and shows that writing about family members is a script fraught with its own difficulties.

Goldberg, Natalie. *Old Friend from Far Away: The Practice of Writing Memoir.* New York: Free Press, 2008.
Guide to writing memoirs.

Goodall, Harold Lloyd, Jr. *Writing Qualitative Inquiry: Self, Stories, and Academic Life.* Walnut Creek, CA: Left Coast, 2008.
Guide to writing, publishing, and assessing creative nonfiction, and particularly narrative ethnography.

Gottlieb, Erika. *Becoming My Mother's Daughter: A Story of Survival and Renewal.* Waterloo: Wilfrid Laurier UP, 2008.
Three generation narrative of a Jewish Hungarian family from World War I through the Holocaust, communist takeover, and emigration to Canada, with the core of the book being the last months of World War II in Budapest as "seen through a child's eyes."

Gould, Jeffrey L., and Aldo A. Lauria-Santiago. *To Rise in Darkness: Revolution, Repression, and Memory in El Salvador, 1920–1932.* Durham: Duke UP, 2008.
Based on interviews and archival accounts, investigates memories and long-term consequences of la Matanza, the 1932 massacre of rural laborers who had taken control of towns in central and western El Salvador.

Grace, Daphne. *Relocating Consciousness: Diasporic Writers and the Dynamics of Literary Experience.* Amsterdam: Rodopi, 2007.
Uses autobiographies and fiction by postcolonial and diasporic writers to examine notions of consciousness.

Grant, Beata. *Eminent Nuns: Women Chan Masters of Seventeenth-Century China.* Honolulu: U of Hawai'i P, 2008.
Detailed account of the activities of seventeenth-century Buddhist nuns based on self-representations of seven officially designated female Chan masters.

Gretchanaia, Elena, and Catherine Viollet. *Si tu lis jamais ce journal . . . : Diaristes russes francophones, 1780–1854.* Paris: CNRS Éditions, 2008.

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Eleven excerpts from recovered writings by seventeenth and eighteenth century Russian Francophone women, with an extended historical introduction.

Grimes, William. *Life of William Grimes, the Runaway Slave.* Ed. William L. Andrews and Regina E. Mason. New York: Oxford UP, 2008.
First modern edition of the first fugitive slave narrative in American history; annotated and introduced by Andrews, with Afterword by Mason, Grimes's great-great-great-granddaughter.

Grunwood, Marita. *Holocaust Literature of the Second Generation.* New York: Palgrave Macmillan, 2007.
Close readings of a range of writing by and about the children of Holocaust survivors.

Habib, Imtiaz. *Black Lives in the English Archives, 1500–1677.* Ashgate: Burlington, VT, 2008.
Combines an interpretive narrative and an archival database of historical evidence about black people in Tudor and Stuart England.

Hamilton, Nigel. *How To Do Biography: A Primer.* Cambridge: Harvard UP, 2008.
Guide for researching and writing biographies, using examples from modern works.

Hardcastle, Valerie Gray. *Constructing the Self.* Amsterdam: John Benjamins, 2008.
Analyzes narrative conceptions of self, and grounds for interpreting life-defining events as narrative in nature.

Hallam, Sara, and Derek Neale. *Life-Writing.* New York: Routledge, 2008.
Based on an Open University textbook for students specializing in life writing, includes interviews with established life writing authors.

Hamm, Beverley. *Inventing "Easter Island."* Toronto: U of Toronto P, 2008.
Examines narrative strategies and visual conventions framing eighteenth-century constructions of Easter Island as opposed to Rapa Nui.

Hayes, Kevin J. *The Mind of a Patriot: Patrick Henry and the World of Ideas.* Charlottesville: U of Virginia P, 2008.
By reconstructing his library, presents a biography of Henry that challenges traditional representations of him as anti-intellectual.

Hedley, Deirdre. *Autobiography and Performance.* New York: Palgrave, 2008.
Explores the potentials and limits for autobiographical performances to act as sites of resistance and intervention.

Hellwig, Harold H. *Mark Twain's Travel Literature: The Odyssey of a Mind.* Jefferson, NC: McFarland, 2008.
Focuses on Twain's representations of time, place, and identity in his travel works.

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Hernández, Marie Theresa. *Cemeteries of Ambivalent Desire: Unearthing Deep South Narratives from a Texas Graveyard.* College Station: Texas A&M UP, 2008.
Autoethnography of San Isidro Cemetery in Fort Bend County, Texas, using interviews, newspaper accounts, and archival and archaeological evidence.

Hester, Nathalie. *Literature and Identity in Baroque Italian Travel Writing.* Burlington: Ashgate, 2008.
Study of seventeenth-century Italian travel writing focuses on works by Pietro Della Valle, Francesco Belli, and Francesco Negri.

Hoelscher, Steven D. *Picturing Indians: Photographic Encounters and Tourist Fantasies in H. H. Bennett's Wisconsin Dells.* Madison: U of Wisconsin P, 2008.
Places Bennett's photography of the Ho-Chunk, and its reception over the years, in the context of reshaping the Wisconsin landscape and Native history for mass-market tourism.

Holden, Philip. *Autobiography and Decolonization: Modernity, Masculinity, and the Nation-State.* Madison: U of Wisconsin P, 2008.
Reads the autobiographies of nationalist leaders of countries in the process of decolonization as texts involved in remaking the world views of their readers.

Huber, Sonya. *Opa Nobody.* Lincoln: U of Nebraska P, 2008.
Uses family stories, archives, file boxes, and intuition "to summon" her German grandfather who died five years before her birth, and who her mother once described as a "nobody."

Huddart, David. *Postcolonial Theory and Autobiography.* New York: Routledge, 2007.
Argues for autobiography's relevance as an explanatory category in understanding postcolonial theory and its relation to subjectivity.

Johnson, Paul. *Heroes: From Alexander the Great and Julius Caesar to Churchill and de Gaulle.* New York: HarperCollins, 2007.
Tries to approach "heroism not so much by definition and analysis" but by example.

Jolly, Margaretta. *In Love and Struggle: Letters in Contemporary Feminism.* New York: Columbia UP, 2008.
Cultural study of letters written in the 1970s and 1980s by feminists in the US and Britain charts the evolution of feminist networks and political consciousness.

Jones, Elizabeth H. *Spaces of Belonging: Home, Culture and Identity in Twentieth-Century French Autobiography.* Amsterdam: Rodopi, 2008.
Applies a new framework for combining geography and literary studies to questions of space, place, and identity in recent French life writing texts.

Judge, Joan. *The Precious Raft of History: The Past, the West, and the Woman Question in China.* Palo Alto: Stanford UP, 2008.

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...cusses the unfolding of Chinese modernity by focusing on the "woman question" as ...ted by the varied cultural and political uses and transformations of female biography.

...man, Paula. *Finding Iris Chang: Friendship, Ambition, and the Loss of an Extraordinary Mind.* Philadelphia: Da Capo, 2007.
...man uses her eulogy for Chang to find some answers and a sense of peace after the death ...r friend, who committed suicide.

...-Dromson, Neera. *From Jhelum to Tana.* New Delhi: Penguin, 2007.
...ticultural author asks if her identity is "Kenyan? Indian? Kenyan-Indian? South Asian-...can?," or has been cast in her "state of mind" where no barriers exist.

...ley, Zoe. *Women Writing the Home Tour, 1782–1812.* Burlington, VT: Ashgate, 2008.
...s travelogues by women to map the development of British travel and its writing.

...s, Olaf Georg. *Suddenly Everything Was Different: German Lives in Upheaval.* Ed. Dwight D. Allman. Trans. Ann McGlashan. Rochester: Boydell & Brewer, 2007.
...s twelve first-person narratives of the collapse of the German Democratic Republic ...m about one hundred interviews recorded between 1990 and 1993.

...berg, Aviad. *Flesh Made Word: Saints' Stories and the Western Imagination.* Trans. Jane Marie Todd. Cambridge: Harvard UP, 2008.
...s that saints' lives from the fourth to the fourteenth centuries constructed alternative ...gies to formal Church doctrine.

...bert-Hurley, Siobhan. *A Princess's Pilgrimage: Nawab Sikandar Begum's* A Pilgrimage to Mecca. Bloomington: Indiana UP, 2008.
...w edition of the travel narrative written by Begum, a Muslim woman and hereditary ruler ...e state of Bhopal in colonial India, about her trip to Mecca in 1863.

...che, Daphne. *Inventing the New Negro: Narrative, Culture, and Ethnography.* Philadelphia: U of Pennsylvania P, 2008.
...s how Zora Neale Hurston, Katherine Dunham, W. E. B. Du Bois, James Weldon ...son, and Sterling Brown used ethnography and folklore studies to create a modern black ...ory.

...e, Charles. *Death Row Letters: Correspondence with Donald Ray Wallace, Jr.* Newark: U of Delaware P, 2008.
...pologist's correspondence with Wallace over the last five years of his life reflects hopes ...Despite his crimes, Wallace could be accepted "for what he appeared to be in his letters" ...during Leslie's prison visits.

...Fuwu. *The Corpse Walker: China from the Bottom Up.* Trans. and intro. Wen Huang. New York: Pantheon, 2008.
...ty-seven oral histories of ordinary, often outcast, Chinese men and women.

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Link, Aaron Raz, and Hilda Raz. *What Becomes You.* Lincoln: U of Nebraska P, 2007.
In the first 200 pages, Link documents his transition from female to male; in the next 100 pages, his mother, a professor of English, women's, and gender studies, reflects on her experience of her daughter's transformation to son.

Luckhurst, Roger. *The Trauma Question.* New York: Routledge, 2008.
Traces the ways in which ideas of trauma have become major elements in Western conceptions of the self.

MacDonald, Katherine. *Biography in Early Modern France 1540–1630: Forms and Function.* Oxford: Legenda, 2007.
Study of book-length lives of men of letters in sixteenth-century France highlights the biographers' use of the genre for social, cultural, and career negotiations.

MacKay, Nancy. *Curating Oral Histories: From Interview to Archive.* Walnut Creek, CA: Left Coast, 2007.
Addresses the gap between the creation of oral histories and their collection, preservation, and use.

Martin, Alison E. *Moving Scenes: The Aesthetics of German Travel Writing on England, 1770–1820.* Oxford: Legenda, 2008.
Maps the variety of styles and approaches found in German-language accounts of travel in England.

McCracken, Grant. *Transformations: Identity Construction in Contemporary Culture.* Bloomington: Indiana UP, 2008.
Explores contemporary cultural preoccupations with repeated self-reinvention.

McCusker, Kristine M. *Lonesome Cowgirls and Honky-Tonk Angels: The Women of Barn Dance Radio.* Champaign: U of Illinois P, 2008.
Prosopography of women radio performers between the World Wars I and II shows how gendered images encouraged a new consumer culture and commercialization of country music.

McFarland, Ron. *The Rockies in the First Person: A Critical Study of Recent American Memoirs from the Region.* Jefferson, NC: McFarland, 2008.
Highlights commonalities and divergences among ten American Western memoirs.

McGovern, Thomas V. *Memory's Stories: Interdisciplinary Readings of Multicultural Narratives.* Lanham: UP of America, 2007.
Draws from psychology, literary theory, and feminist and multicultural studies to read Augustine, Merton, Malcolm X, Maxine Hong Kingston, Richard Rodriguez, and James McBride.

Meehan, Sean Ross. *Mediating American Autobiography: Photography in Emerson, Thoreau, Douglass, and Whitman.* Columbia: U of Missouri P, 2008.

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lights the implications of mid-nineteenth century American authors' engagements with biography for the representation of identity and the nature of autobiographical writing.

, Jeffrey Alan. *Mark Twain, Travel Books, and Tourism: The Tide of a Great Popular Movement.* Tuscaloosa: U of Alabama P, 2008.
gues that Twain reinvented the travel narrative for a burgeoning tourism culture.

, John E. *Laura Ingalls Wilder and Rose Wilder Land: Authorship, Place, Time, and Culture.* Columbia: U of Missouri P, 2008.
ses on Wilder's and her daughter's collaborative process, and on how the "Little House" ks reflect both authors' distinct senses of place, time, and culture.

, Claire. *Narrating Political Reconciliation: South Africa's Truth and Reconciliation Commission.* Lanham, MD: Rowman and Littlefield, 2007.
ourse analysis of the TRC addresses issues in testimonial styles, reconciliation as theol- and therapy, and the writing of national histories.

, Craig. *Writing the Lost Generation: Expatriate Autobiography and American Modern-* Iowa City: U of Iowa P, 2008.
ines self-portrayals in works by well- and lesser-known American modernist members the Lost Generation.

eth, Alexander J. *Voltaire's Tormented Soul: A Psychobiographical Inquiry.* Bethlehem, PA: Lehigh UP, 2008.
chobiography of Voltaire, using principles and methods of depth psychology, draws on rrespondence and the reports of contemporaries, as well as his own works.

s, Kimberly D. *Guyana Diaries: Women's Lives Across Difference.* Walnut Creek, CA: Left Coast, 2008.
ographic and autobiographical narrative of the life histories of members of the Red d Development Corporation of Caribbean women activists.

, Stephen. *Scoping the Amazon: Image, Icon, and Ethnography.* Walnut Creek, CA: Left Coast, 2007.
al analysis of anthropological, popular, and visual presentations of Amazonian peoples.

, Fernando. *Indian Captivity in Spanish America: Frontier Narratives.* Trans. Gustavo Pellón. Charlottesville: U of Virginia P, 2008.
ical and literary analysis of Indian captivity in Spanish-controlled territory in Hispanic a from the sixteenth to the twentieth century.

, Marianne. *The Reception of Plutarch's Lives in Fifteenth-Century Italy.* Copenhagen: Museum Tusculanuum/U of Copenhagen, 2008.
ines Plutarch's influence on fifteenth-century Italian culture and Renaissance ideology.

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Papazian, Elizabeth Astrid. *Manufacturing Truth: The Documentary Moment in Early Soviet Culture.* Dekalb: Northern Illinois UP, 2008.

Explores the impact on Stalinist culture of the great upsurge in documentary methods in the arts in Russia from 1921–1934.

Parker, Joanne. *England's Darling: The Victorian Cult of Alfred the Great.* New York: Palgrave Macmillan, 2008.

Examines the constructions of Alfred in the nineteenth century popular imagination.

Payne, Leigh A. *Unsettling Accounts: Neither Truth nor Reconciliation in Confessions of State Violence.* Durham: Duke UP, 2008.

Interviews, television, and newspaper and other printed accounts from Argentina, Chile, Brazil, and South Africa, suggest what happens when perpetrators publicly admit their actions.

Percoco, James A. *Summers with Lincoln: Looking for the Man in the Monuments.* Bronx: Fordham UP, 2008.

By chronicling the history of seven of the almost 200 public statues of Lincoln, examines changing ideas of who Lincoln was and who Americans wanted him to be.

Peri, Don. *Working with Walt: Interviews with Disney Artists.* Jackson: UP of Mississippi, 2008.

Interviews with fifteen animators chronicle the golden age of Disney's studio.

Pigafetta, Antonio. *The First Voyage around the World (1519–1522): An Account of Magellan's Expedition.* Ed. and intro. Theodore J. Cachey, Jr. Toronto: U of Toronto P, 2008.

New edition of the narrative and cartographic record of the journey, written by a member of Magellan's crew, highlights the ethnographical and geographical aspects of the account.

Pipkin, James. *Sporting Lives: Metaphor and Myth in American Sport.* Columbia: U of Missouri P, 2008.

Identifies recurring patterns and strategies in athletes' accounts of their lives and sporting experiences.

Poletti, Anna. *Intimate Ephemera: Reading Young Lives in Australian Zine Culture.* Melbourne: Melbourne UP, 2008.

Explores autobiographical writing produced and consumed in a zine youth subculture where handmade texts circulate in an economy of gifting and exchange.

Porter, David. *On the Divide: The Many Lives of Willa Cather.* Lincoln: U of Nebraska P, 2008.

Analyzes the iconic image Cather helped develop for herself in contrast to her private self.

Powell, Katrina M. *The Anguish of Displacement: The Politics of Literacy in the Letters of Mountain Families in Shenandoah National Park.* Charlottesville: U of Virginia P, 2007.

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Three hundred handwritten letters to government officials from residents displaced by the creation of Shenandoah National Park in 1926 highlight the use and abuse of literacy, and its role in creating overarching narratives about the region and its inhabitants.

Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation.* 2nd ed. New York: Routledge, 2007.

Revised edition, updated throughout, with new preface, introduction, and postscript, of foundational text on how travel writing constructed an image of the world beyond Europe for European readers.

Reid, Jennifer. *Louis Riel and the Creation of Modern Canada: Mythic Discourse and the Postcolonial State.* Albuquerque: U of New Mexico P, 2008.

Focuses on Riel's religious background and mythic significance, as the most written about Canadian historical figure, in establishing Canada's collective self-image.

Richardson, Mark. *Zen and Now. On the Trail of Robert Pirsig and the Art of Motorcycle Maintenance.* New York: Knopf, 2008.

While retracing Pirsig's route from Minneapolis to San Francisco, combines personal narrative with biography of Pirsig.

Rickels, Laurence A. *Ulrike Ottinger: The Autobiography of Art Cinema.* Minneapolis: U of Minnesota P, 2008.

Focuses on Ottinger's turn to documentary film as a means of mediating between tradition and modernity, and the local and global.

Roberts, Mary. *Intimate Outsiders: The Harem in Ottoman and Orientalist Art and Travel Literature.* Durham: Duke UP, 2007.

Focuses on works by nineteenth-century European artists and writers granted access to harems in Istanbul and Cairo.

Robertson, Michael. *Worshipping Walt: The Whitman Disciples.* Princeton: Princeton UP, 2008.

Group biography of men and women devotees of Whitman also sheds light on nineteenth century authorship, readership, and celebrity.

Rollyson, Carl. *Biography: A User's Guide.* Chicago: Ivan R. Dee, 2008.

A practicing biographer's "encyclopedia" of biography for readers covers over a hundred topics, including prominent historical and contemporary biographers, themes, and movements.

Rupke, Nicolaas A. *Alexander von Humboldt: A Metabiography.* Chicago: U of Chicago P, 2008.

Tracks shifting biographical traditions and approaches that have reconfigured von Humboldt's life from the Prussian era to the present.

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Rymhs, Deena. *From the Iron House: Imprisonment in First Nations Literature.* Waterloo: Wilfrid Laurier UP, 2008.
Uses prison autobiographies, residential school narratives, prison magazines, and collections of prisoners' writing to analyze imprisonment and resistance in post-contact indigenous history.

Sager, Mike. *Revenge of the Donut Boys: True Stories of Lust, Fame, Survival and Multiple Personality.* New York: Thunder's Mouth, 2007.
Sager's articles take us on "an ethnographic journey" through realms that are everywhere around us but of which we are most likely oblivious.

Salvio, Paula M. *Anne Sexton: Teacher of Weird Abundance.* Albany: SUNY P, 2007.
Focuses on how Sexton framed and used the autobiographical "I" in teaching and writing.

Salwak, Dale. *Teaching Life: Letters from a Life in Literature.* Iowa City: U of Iowa P, 2008.
Part epistolary memoir, part handbook on teaching literature.

Saxton, Libby. *Haunted Images: Film, Ethics, Testimony, and the Holocaust.* New York: Columbia UP, 2008.
Cinematic treatments of the Holocaust lead us to rethink the use of film as a witness to history, and particularly to genocide.

Schein, Elyse, and Paula Bernstein. *Identical Strangers: A Memoir of Twins Separated and Reunited.* New York: Random House, 2007.
Story of thirty-five year-old twins, separated "because of a now long-abandoned theory that twinship imposes a burden on both children and their families," who meet as "strangers."

Sesnic, Jelena. *From Shadow to Presence: Representations of Ethnicity in Contemporary American Literature.* Amsterdam: Rodopoi, 2007.
Unpacks a variety of ethnic/racial, national, and gender identifications in texts written by US ethnic authors from the mid-1960s to the mid-1990s.

Sherlock, Peter. *Monuments and Memory in Early Modern England.* Burlington: Ashgate, 2008.
Examination of the material culture of memorialization shows how people in sixteenth and seventeenth century England wanted to be remembered.

Sloboda, Noel. *The Making of Americans in Paris: The Autobiographies of Edith Wharton and Gertrude Stein.* New York: Peter Lang, 2008.
Autobiographical essays Wharton and Stein published in *The Atlantic Monthly* in 1935 illuminate previously neglected solidarities between the authors.

Staden, Hans. *Hans Staden's* True History: An Account of Cannibal Captivity in Brazil. Ed. and intro. Neil L. Whitehead. Trans. Michael Harbsmeier. Durham: Duke UP, 2008.
New critical edition and translation of Staden's *True History* includes the fifty-six woodcut illustrations that appeared in the original 1557 edition.

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Cole, Marybeth C. *Quilting: The Fabric of Everyday Life.* New York: Berg/Palgrave Macmillan, 2007.
Ethnography focuses on issues of cultural production and identity raised by the globalization of the traditional craft of quilting.

Goodman, Jennifer Bernhardt. *Traveling Economies: American Women's Travel Writing.* Columbus: Ohio State UP, 2008.
Examines the travels and subsequent writings of nineteenth century African American and white women.

Heckamp, Holger. *Tom Stoppard's Biographical Drama.* Trier: Wissenschaftlicher Verlag Trier, 2008.
Argues that Stoppard, by exploring the (im)possibility of the reconstruction of the individual in history, is chiefly a biographical dramatist.

Svin'in, Pavel P. *A Russian Paints America: The Travels of Pavel P. Svin'in, 1811–1813.* Ed. Marina Swoboda and William Benton Whisenhunt. Trans. Marina Swoboda. Montreal: McGill-Queen's UP, 2008.
First complete English translation of Svin'in's travel narrative of his experience with the inaugural Russian diplomatic mission to the US; includes copies of thirty-one of his watercolors.

Tagore, Proma. *The Shapes of Silence: Writing by Women of Colour and the Politics of Testimony.* Montreal: McGill-Queen's UP, 2008.
Shows how fiction, memoirs, and autobiographical writing by marginalized women provides gendered dimensions and counter-narratives to colonial historicizing of violence.

Tamagawa, Kathleen. *Holy Prayers in a Horse's Ear: A Japanese American Memoir.* Ed. and intro. Greg Robinson and Elena Tajima Creef. Piscataway: Rutgers UP, 2008.
New edition with critical introduction of Tamagawa's 1932 pioneering memoir of growing up racially mixed in Chicago and Japan in the early twentieth century.

Tichenfeld, Aviva. *Rough Writing: Ethnic Authorship in Theodore Roosevelt's America.* New York: NYUP, 2008.
Addresses Roosevelt's negotiations with immigrant authors such as Israel Zangwill, Jacob Riis, Elizabeth Stern, and Finley Peter Dunne in articulating a changing national identity.

Thurston, Dawn, and Morris Thurston. *Breathe Life into Your Life Story.* Salt Lake City: Signature Books, 2007.
Asserts that "there's a huge difference between merely recording" the facts of your life and "shaping those facts into a compelling narrative" that "people will want to read."

Tokarczyk, Michelle M. *Class Definitions: On the Lives and Writings of Maxine Hong Kingston, Sandra Cisneros, and Dorothy Allison.* Selinsgrove, PA: Susquehanna UP, 2008.
Examines how working-class status intersects with such other identities as gender, sexual orientation, ethnicity, and region in the lives and work of Kingston, Cisneros, and Allison.

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Tomonari, Noboru. *Constructing Subjectivities; Autobiographies in Modern Japan.* Lanham: Lexington, 2008.
Chronicles the relationship between autobiographical reflections and social change from the late Tokugawa period through the 1950s.

Verdoolaege, Annelies. *Reconciliation Discourse: The Case of the Truth and Reconciliation Commission.* Amsterdam: John Benjamins, 2008.
Analyzes truth and reconciliation commissions as mechanisms for establishing the hegemony of specific discourses, as shown by the way TRC hearings shaped post-TRC South Africa.

Wallach, Jennifer Jensen. *"Closer to the Truth Than Any Fact": Memoir, Memory, and Jim Crow.* Bronx: Fordham UP, 2008.
Using works about life in the American South during Jim Crow segregation, articulates an approach to using memoirs as instruments of historical understanding.

Wang, Jing M. *When "I" Was Born: Women's Autobiography in Modern China.* Madison: U of Wisconsin P, 2008.
Explores the emergence from autobiographical fiction of autobiographies that focused on women's roles in public life.

Warren, Frank. *A Lifetime of Secrets.* New York: William Morrow, 2007.
Latest in Warren's collective confessions project, as he invites people to send him decorated postcards bearing never before revealed secrets.

Werther, Ralph. *Autobiography of an Androgyne.* Ed. and intro. Scott Herring. Piscataway: Rutgers UP, 2008.
New edition with critical introduction highlights the role of Werther's 1918 work in the invention of homosexuality across class lines.

Williams, Glyn. *The Death of Captain Cook: A Hero Made and Unmade.* Cambridge: Harvard UP, 2008.
Explores multiple narratives of Cook's death, fame, and infamy, from the first British Admiralty versions to the present.

Williams, Paul. *Memorial Museums: The Global Rush to Commemorate Atrocities.* New York: Berg/Palgrave Macmillan, 2007.
Maps the growth over the last twenty-five years of museums that seek to research, represent, commemorate, and teach about violent histories.

Williams, William H. W. *Tourism, Landscape, and the Irish Character: British Travel Writers in Pre-Famine Ireland.* Madison: U of Wisconsin P, 2008.
Highlights moral judgments of Ireland and its inhabitants in over 100 accounts by British tourists to Ireland between 1750 and 1850.

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...ole, Elaine. *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library.* Ha...over, NH: UP of New England, 2008.
...ge with explanatory essays, reconstructs the lives and culture of the Mughal dynasties ...angir and Shah Jahan from albums of calligraphy and paintings that feature portraits ...ty, courtiers, Sufi saints and mystics, and genre scenes.

...Marilyn, and Reid S. Yalom. *The American Resting Place: Four Hundred Years of His...y through Our Cemeteries and Burial Grounds.* New York: Houghton Mifflin, 2008.
...travelogue/analysis of some 250 cemeteries, with accompanying photographs by her ...Marilyn Yalom reveals how she began to "make up life stories" to reflect on deceased ...duals' destinies.

...Ruocheng, and Claire Conceison. *Voices Carry: Behind Bars and Backstage during Chi...'s Revolution and Reform.* Lexington, MD: Rowman and Littlefield, 2008.
...borative autobiography combines personal memoir of a leading actor, director, transla... and cultural minister, with the first English-language historical source about Ying's legacy ...descendent of an important family in late Qing and twentieth-century China.

## EDITED VOLUMES AND SPECIAL ISSUES

...rican *Imago* 65.1 (Spring 2008). "Genuinely New Light on Freud."
...kiewski, Franz, and Jeremy Gaines. "Minna Bernays as 'Mrs. Freud': What Sort of Re...tionship Did Sigmund Freud Have with His Sister-in-Law?" 5–21.
...erstands Freud's behavior towards his sister-in-law in light of the basic trauma of his ...childhood: the loss of the breast and the love of his mother after the birth of his brother ...led to the engagement of a nurse.
...gino, Franco. "An 'Invisible Man'?: Little Hans Updated." 23–40.
...mines the analysis of "Little Hans" as a turning point in Freud's ability as an analyst.
...Ulrike, and Daniela Haller. "Nineteen Patients in Analysis with Freud (1910–1920)." ...41–105.
...Freud's calendars from 1910–1920, in which he noted the analysands he had seen ...day, describes the changes in the course, duration, and frequency of analysis.
...ière, Roy B. "Freud's Death: Historical Truth and Biographical Fictions." 107–128.
...Freud Archives at the Library of Congress enable a more accurate understanding of ...death than was presented by Ernest Jones or Max Schur.

...ck, David, Brad Prager, and Michael D. Richardson, eds. *Visualizing the Holocaust: ...Documents, Aesthetics, Memory.* Rochester: Boydell & Brewer, 2008.
...explore the taboos that structure the production and reception of Holocaust images.
...k, David. "Introduction: Seeing against the Grain: Re-visualizing the Holocaust." ...1–18.
...duces philosophical and methodological issues underlying Holocaust visualizations.
..., Brad. "On the Liberation of Perpetrator Photographs in Holocaust Narratives." ...10–37.

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Asks how to evaluate ghetto photographs taken by such perpetrators as the Wehrmacht and the Waffen-SS.

Magilow, Daniel H. "The Interpreter's Dilemma: Heinrich Jöst's Warsaw Ghetto Photographs." 38–61.

Analyzes the photos taken by Jöst, a non-commissioned Wehrmacht officer, on his birthday in September 1941, which he made public forty years later.

Heckner, Elke. "Whose Trauma Is It? Identification and Secondary Witnessing in the Age of Postmemory." 62–85.

Introduces issues of trauma through Marianne Hirsch's concept of postmemory and Daniel Libeskind's characterization of his own work in Berlin as an "architecture of trauma."

Nicoletti, Lisa J. "No Child Left Behind: Anne Frank Exhibits, American Abduction Narratives, and Nazi Bogeymen." 86–113.

Considers contemporary American use of Anne Frank images in the context of such figures as JonBenet Ramsey and Baby Jessica.

Rose, Sven-Erik. "Auschwitz as Hermeneutic Rupture, Differend, and *Image malgré tout*: Jameson, Lyotard, Didi-Huberman." 114–37.

Offers the notion of image as trace in examining how the idea of Auschwitz as historically inexplicable functions in the work of Jameson and Lyotard.

D'Arcy, Michael. "Claude Lanzmann's *Shoah* and the Intentionality of the Image." 138–61.

Argues that by constructing *Shoah* as both realist and modernist, Lanzmann addresses the relative capabilities of different means of representation.

Ball, Karyn. "For and Against the *Bilderverbot*: The Rhetoric of 'Unrepresentability' and Remediated 'Authenticity' in the German Reception of Steven Spielberg's *Schindler's List*." 162–84.

Focuses on how Adorno's "rhetoric of unrepresentability" functioned in reviews and debates about Spielberg's film.

Kligerman, Eric. "Celan's Cinematic: Anxiety of the Gaze in *Night and Fog* and 'Engführung'." 185–210.

Shows how Celan is used to invoke tensions between remembering and forgetting, documentation and imagination.

Buerkle, Darcy C. "Affect in the Archive: Arendt, Eichmann and *The Specialist*." 211–38.

Focuses on issues of affect and audience in relation to Rony Brauman and Eyal Sivan's Eichmann documentary.

Fisher, Jaimey. "Home-Movies, Film Diaries, and Mass Bodies: Péter Forgács's *Free Fall* and *the Holocaust*." 239–60.

Points out how Forgács's editing ironically moves against the auratic and sentimental past of the historical master narrative.

Brenner, David. "Laugher and Catastrophe: *Train of Life* and Tragicomic Holocaust Cinema." 261–76.

Highlights the potential of comedy, as a modernist form of aesthetic estrangement, to deconstruct the performativity of Nazi power.

Richardson, Michael. "'Heil Myself!': Impersonation and Identity in the Comedic Representation of Hitler." 277–97.

Surveys representations of Hitler from late 1930s to the present.

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...ghahn, Volker R., and Simone Lässig, eds. *Biography between Structure and Agency: Central European Lives in International Historiography.* New York: Berghahn Books, 2008.
...ctor historians present "self-critical reflections on problems they encountered when writ... biographies themselves."

...ig, Simone. "Introduction: Biography in Modern History—Modern Historiography in Biography." 1–26.
...ntifies trends and questions that biography opens up for modern historical scholarship.

...chaw, Ian. "Biography and the Historian: Opportunities and Constraints." 27–39.
...counts his path from social historian and critic of biography to biographer of Hitler.

...ll, John C. G. "Dreams and Nightmares: Writing the Biography of Kaiser Wilhelm II." 40–50.
...nnects his work on Wilhelm II to the study of the structural character of Wilhelmian ...ety and the vindication of political and diplomatic history over social history.

...ll, Karl Heinrich. "Gustav Stresemann: A German *Bürger*?" 51–71.
...tes his biography of Gustav Streseman as contributing to the social and cultural history ...the bourgeoisie and the "social climber" in the Empire and the Weimar Republic.

...ser, Angelika. "Women's Biographies—Men's History?" 72–84.
...ws how female life stories, such as her joint biography of women's rights activists and poli... Helene Lange and Gertrud Bäumer, provide access to a range of historical research.

...ch, Jan. "Historiography, Biography, and Experience: The Case of Hans Rothfels." 85–102.
...ing his work on Hans Rothfels, emphasizes the study of habitual practices and collective ...courses for connecting individual life histories and scholarship.

...pp, Christoph. "A Historian's Life in Biographical Perspective: Johan Huizinga." 103–118.
...cusses how his work on Huizinga focuses on academic networks, scholarly communica... schools of thought, and processes of professionalization, rather than private life.

...kau, Joachim. "The Heroic Ecstasy of Drunken Elephants: The Substrate of Nature in Max Weber—A Missing Link between His Life and Work." 119–42.
...ed on his work on Weber, agues for biography as an indispensable method for under...ing the genesis of scholarly works and careers.

...z, Michael. "Generational Experience and Genocide: A Biographical Approach to Nazi Perpetrator 'Routes to Crime.'" 143–61.
...s the concept of generation as a methodological template for a collective biographical ...sis of the individual and typical factors that lead diverse individuals to join the SS.

... Hilary. "Criminal Biographies and Biographies of Criminals: Understanding the History of War Crimes Trials and Perpetrator 'Routes to Crime' Using Biographical Method." 162–81.
...ains his use of individual and collective biographical methods in researching the trials of ...Einsatzgruppen* leadership in 1947–1948.

...soff, Hartmut, and Cornelia Rauh-Kuhne. "From Himmler's Circle of Friends to the ...ions Club: The Career of a Provincial Nazi Leader." 182–200.
...ws how a family history of Fritz Kiehn allowed them to chronicle three epochs of modern ...man history: the Weimar Republic, National Socialism, and the Federal Republic.

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Roseman, Mark. "Contexts and Contradictions: Writing the Biography of a Holocaust Sur-
vivor." 201–214.
Reconstructs the story of Holocaust survivor Marianne Ellenbogen, while questioning the
"mechanisms of memory" that repeatedly overwrite public and private memory.
Frijhoff, Willem. "The Improbable Biography: Uncommon Sources, a Moving Identity, a
Plural Story?" 215–33.
Highlights the challenges of reconstructing the life of a seventeenth century orphan boy, Ev
Willemsz, who left hardly any written sources.
Berghahn, Volker R.. "Structuralism and Biography: Some Concluding Thoughts on the
Uncertainties of a Historical Genre." 234–50.
In positioning biography within the field of historical writing since 1945, considers the di
ficulties inherent in the genre for professional historians.

*Biography and Genealogy Master Index 2008. Parts I and II.* Detroit: Thomson/Gale, 2008.
This "consolidated index catalogs more than 300,000 biographical sketches in current and
retrospective biographical dictionaries."

*Biography: An Interdisciplinary Quarterly* 31.1 (Winter 2008). "Autographics." Guest ed. Gil-
lian Whitlock and Anna Poletti.
Whitlock, Gillian, and Anna Poletti. "Self-Regarding Art." v–xxiii.
Maps a field of texts and critical practices emerging in the visual and textual cultures of auto-
biography.
Gardner, Jared. "Autography's Biography, 1972–2007." 1–26.
Tracks the development of the autobiographic comic from the early 1970s pioneering work
of Justin Green, Aline Kominsky, Harvey Pekar, and Art Spiegelman to work by contempo-
rary graphic autobiographers such as Alison Bechdel and Phoebe Gloeckner.
Watson, Julia. "Autographic Disclosures and Genealogies of Desire in Alison Bechdel's *Fun
Home*." 27–58,
Explores Bechdel's graphing of subjectivity at multiple interfaces of a father-daughter coming
out story that is both indictment and posthumous homage.
Jacobs, Dale. "Multimodal Constructions of Self: Autobiographical Comics and the Case of
Joe Matt's *Peepshow*." 59–84.
Using Matt's *Peepshow,* considers how autobiographical comics use words and images to
produce meanings at the intersection of multiple modal systems.
Poletti, Anna. "Auto/Assemblage: Reading the Zine." 85–102.
Focuses on the materiality of zines as complex sites of self-representation and compelling
examples of autographics.
Austin, Carolyn F. "The Endurance of Ash: Melancholia and the Persistence of the Maternal
in Charlotte Salomon's *Leben? Oder Theater?*." 103–32.
Shows how Salomon's use of visual and verbal elements refuses to acknowledge the usual dis-
tinctions between painting's visuality and materiality and language's symbolic significations.
Antoinette, Michelle. "Intimate Pasts Resurrected and Released: Sex, Death, and Faith in the
Art of José Legaspi." 133–60.
Indicates how Legaspi uses image, text, and materiality to bear witness to personal life-narra-
tives relating primarily to his homosexuality and Catholicism in the Philippines.

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*Biography: An Interdisciplinary Quarterly* 31.3 (Summer 2008). "Something Other than Autobiography: Collaborative Life-Narratives in the Americas." Ed. Kathleen McHugh and Catherine Komisaruk.

McHugh, Kathleen, and Catherine Komisaruk. "Something Other Than Autobiography: Collaborative Life-Narratives in the Americas—An Introduction." vii–xii.

Proposes a field of texts and critical practices, arising from the material circumstances of colonialism in the Americas, that counters traditional autobiographical narrative.

Komisaruk, Catherine. "Rape Narratives, Rape Silences: Sexual Violence and Judicial Testimony in Colonial Guatemala." 369–96.

Rape cases documented in the colonial Spanish judicial archives of Central America, considered as litigants' depositions as a form of collaborative life narrative.

Wesson, Julia. "'As Gay and as Indian as They Chose': Collaboration and Counter-Ethnography in *In the Land of the Grasshopper Song*." 397–428.

Illuminates complexities in collaborative life writing through an analysis of Mary Ellicott Arnold and Mabel Reed's complicated speaking position(s) in relation to the native population, their white cohort, and each other.

McHugh, Kathleen. "Profane Illuminations: History and Collaboration in James Luna and Isaac Artenstein's *The History of the Luiseño People*." 429–60.

Details Luna and Artenstein's "profane apprehension" of the historical within the contexts in which their film was funded, produced, distributed, and exhibited.

Brandon, Ray, and Wendy Lower, eds. *The Shoah in Ukraine: History, Testimony, Memorialization*. Bloomington: Indiana UP, 2008.

Using new archival sources from the former Soviet Union, essays address themes of perpetration, collaboration, testimony, and remembrance.

Brandon, Ray, and Wendy Lower. "Introduction." 1–22.

Discusses issues relating to the extension of Holocaust studies to the Ukraine.

Pohl, Dieter. "The Murder of Ukraine's Jews under German Military Administration and in the Reich Commissariat." 23–76.

Chronicles the Holocaust in the Ukraine under both military and civilian admnistration.

Snyder, Timothy. "The Life and Death of Western Volhynian Jewry, 1921–1945." 77–113.

Uses memoirs, testimonies, and contemporary accounts to document economic and social discontent among ethnic groups.

Sakowski, Frank. "Shades of Grey: Reflections on Jewish-Ukrainian and German-Ukrainian Relations in Galicia."114–55.

Considers Galicia as a case study for German-Ukrainian relations during the Holocaust.

Lower, Dennis. "Transnistria and the Romanian Solution to the 'Jewish Problem.'" 156–89.

Compares the fate of Jews deported from Romanian-held borderlands to that of Jews living in the area between the Dniestr and Southern Bug rivers.

Spitzer, Andrej. "Annihilation and Labor: Jews and Thoroughfare IV in Central Ukraine." 190–223.

Focused on memoirs and postwar German criminal investigations, provides a history of the forced labor construction of German supply line roads to the eastern front.

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Lower, Wendy. "'In him lies the weight of the entire administration': Nazi Civilian Rule and the Holocaust in Zhytomyr." 224–47.
Analyzes the German functionaries who served as county commissars in the Occupied Eastern Territories.
Dean, Martin. "Soviet Ethnic Germans and the Holocaust in the Reich Commissariat Ukraine, 1941–1944." 248–71.
Archival research and war crimes trial records show how ethnic Germans participated in carrying out the Holocaust in their home regions.
Kruglov, Alexander. "Jewish Losses in Ukraine, 1941–1944." 272–90.
Statistical documentation provides regional and longitudinal breakdown of Jewish losses as well as of evacuation and rescue efforts.
Berkhoff, Karel C. "Dina Pronicheva's Story of Surviving the Babi Yar Massacre: German, Jewish, Soviet, Russian, and Ukrainian Records." 291–317.
Analyzes the dozen known testimonies of Babi Yar survivor Dina Pronicheva, given between 1944 and 1977.
Bartov, Omer. "White Spaces and Black Holes: Eastern Galicia's Past and Present." 318–53.
Examines how the multiethnic, multidenominational past is currently treated in Galicia.

Buescu, Helena Carvalhão, and João Ferreira Duarte, eds. *Stories and Portraits of the Self*. Amsterdam: Rodopi, 2007.
Essays address the shrinking of the public space under the impact of the increasing representation of individual lives and images.
Buescu, Helena Carvalhão, and João Ferreira Duarte. "Introduction: Signposts of the Self in Modernity." 5–22.
Introduces issues that confound identity construction, negotiation, and reconstruction.
Prendergast, Christopherr. "The Self as a Work of Art: Proust's Scepticism." 25–35.
Following Charles Taylor's historicization of the sense of self, analyzes Proust's representation of self as a skeptical as well as an aesthetic formation.
De Medeiros, Paulo. "(Re-)Constructing, (Re-)Membering Postcolonial Selves." 37–49.
Explores how to reconcile the limits of representation while still integrating into selfhood the historical conditions presupposed by notions of agency.
Podsiadlik, Aleksandra. "'Doing Identity' in Fiction: Identity Construction as a Dialogue between Individuals and Cultural Narratives." 51–64.
Using Roddy Doyle's *The Woman Who Walked into Doors,* emphasizes the performative aspects of self-construction.
Rowland, Clara. "Self-Representation and Temporality: 'Parabasis' in Guimarães Rosa's *Grande Sertão: Veredas.*" 65–75.
Considers how narrative linearity and the unity of the self are problematized by the relationship between irony and temporality.
Rovers, Daniel. "New Man: Marie Kessel's Inner Portrait of a Writing Self." 77–84.
Highlights the longing for a structured self in Kessels's personal essay *Het nietigste.*
Franssen, Gaston. "Good Intentions, Ethical Commitment, and Impersonal Poetry: The Work of Gerrit Kouwenaar." 85–98.
Reads Kouwenaar's poems as both language-focused and politically and ethically engaged.

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...Jan. "'For-Getting' Plural Selves: Narrative and Identity in Caryl Phillips's *A Distant Shore*." 99–110.
...gues that Phillips creates an awareness of the plurality of selves through a dialogue between ...ative and identity that involves retrospection, forgetting, and remembering.
...meers, Lars. "The Straitjacket of Normality: The Interaction with the Psychiatrist in Maurits Dekker's *Waarom ik niet krankzinnig ben*." 111–22.
...ough Dekker's work, explores the production of the psychiatric conversation from the ...ient's retrospection and the psychiatrist-patient interaction.
...ld, Lars Dalum. "The Self's Struggle for Recognition: August Strindberg and the Oth-er." 123–31.
...gues that Strindberg's portrayal of problematic identities is a response to the self's struggle ...recognition and awareness of the failure of that recognition.
...ias, Marinela. "Unshaded Shadows: Performances of Gender in Emily Dickinson and Luiza Neto Jorge." 133–46.
...ding Dickinson and Jorge through the lens of gender as performance destabilizes conven-...al constructions of the self.
...ks, Peter. "The Identity Paradigm." 149–59.
...ks a paradigm shift in post-Romantic nineteenth century understandings of identity con-...action to changing "pseudo-scientific" technologies of identification such as fingerprints.
...me, Roland. "The Global I." 161–74.
...gues that a new relationship emerged in the Renaissance in which the world in its different ...pects served as image/figure for the individual's self-recognition.
...Oers, Davy. "Staining the Past with Ink in Lorenzo Da Ponte's *Memorie* (1830): The Fallacies of Autobiographical 'Writing.'" 175–87.
...lights strategies for signaling the presence of generic conventions in late eighteenth, ...y nineteenth century Venetian novelistic autobiography.
...nsen, Eli Park. "Between Autobiography and Fiction: Narrating the Self in Gabriel Gar-...a Márquez's *Vivir para contarla*." 189–201.
...gues that Márquez's self-referentiality and returns to his own fictions sustain rather than ...plode the author's authority.
...vant, Mirjam. "The Passion of Lena Christ: From Fictionalized Autobiography to Bio-graphical Novel." 202–218.
...ks a life writing chain from Christ's 1912 autobiography through her second husband's ...d biography to a 1971 biography and a 2004 biographical novel.
...Soeiro, Ricardo. "Dreams in the Mirror: George Steiner by George Steiner." 219–34.
...ows how texts, rather than a traditional biographical self, resonate through Steiner's work.
...dews, Timothy. "Reading W. G. Sebald with Alberto Giacometti." 237–51.
...proaches Giacometti's work through the "Max Ferber" section of Sebald's *The Emigrants*.
...rio, Paula. "The Impossible Self-Portrait." 253–65.
...uses on the impossibility of representing the self as a unified transcendental subject.
...gi, Anna Viola. "Between Literature and the Visual Arts: Portraits of the Self in William Carlos Williams, Marianne Moore, and Fernando Pessoa." 267–79.
...pares the functionings of self-portraiture in poems by Williams, Moore, and Pessoa.

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Stougaard-Nielsen, Jakob. "Photography and Shadow-Writing: Henry James's Revisions of the Self in the New York Edition." 282–91.
Using the frontispiece of the New York editions, claims that the author's portrait does not authenticate the work but shows how the face, the writing, and the self are open to revision.
Van Rossem, Patrick. "Consumed by the Audience: Inhibition, Fear, and Anxiety in the Oeuvre of Bruce Nauman." 293–306.
Explores the dialogical relationship in Nauman's work arising from mistrust of the audience.
Brouwers, Anke. "There Was Something about Mary: Mary Pickford's Perfect 'Little American.'" 307–320.
Through Mary Pickford's self-construction, articulates the development and universalization of the American star system.
Nungesser, Verena-Susanna. "Paint it Red: Death Artistry as a Portrait of the Self." 321–3
Close readings of *The Silence of the Lambs, Hannibal,* and *Red Dragon* suggest a psychological turn in the genre of serial killer movie.

*Canadian Literature* 196 (Spring 2008). "Diasporic Women's Writing." Ed. Sneja Gunew
Hammill, Faye. "Martha Ostenso, Literary History, and the Scandinavian Diaspora." 17–3
Recuperates Ostenso's reputation by concentrating on her multiple ethnic, regional, and national identifications, while exploring the exclusionary practices of literary history.
Ng, Maria Noëlle. "Mapping the Diasporic Self." 34–45.
Reflexive commentary on the experience of memoir writing by a diasporic writer.
Delisle, Jennifer Bowering. "A Newfoundland Diaspora?" 64–81.
Through Helen Buss's *Memoirs from Away: A New Found Land Girlhood,* discusses Newfoundland out-migration to other parts of North America.
Mootoo, Shani. "On Becoming an Indian Starboy." 83–94.
Using the representations of Native characters in Joy Kogawa's *Itsuka* and Sky Lee's *Disappearing Moon Café,* presents Native figures as models of resistance for Asian Canadians.

Clark, Hilary, ed. *Depression and Narrative: Telling the Dark.* Albany: SUNY P, 2008.
Essays explore the various kinds of work done by narrative accounts of depression.
Clark, Hilary. "Introduction: Depression and Narrative." 1–12.
Raises issues relating to the place of narrrative in constructing a life within illness.
Radden, Jennifer. "My Symptoms, Myself: Reading Mental Illness Memoirs for Identity Assumption." 15–28.
Identifies "symptom alienating" and "symptom integrating" strategies for relating personal identity to disordering symptoms of depression.
Beilke, Debra. "The Language of Madness: Representing Bipolar Disorder in Kay Redfield Jamison's *An Unquiet Mind* and Kate Millett's *The Loony-Bin Trip.*" 29–40.
Contrasts Jamison's and Millett's interpretations of their symptoms of depression.
Dyer, Brenda. "Winter Tales: Comedy and Romace Story-Types in Narratives of Depression." 41–55.
Using Frye's *Anatomy of Criticism,* explores the attraction that comic (recovery) and romance (quest) plots have for writers of depression memoirs.

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Hilary. "'Repenting Prodigal': Confession, Conversion, and Shame in William Cowper's *Adelphi*." 55–66.
Highlights Cowper's use of a conversion plot that makes his delusions and despair necessary steps in a return to God.
Frederick. "Leonid Andreev's Construction of Melancholy." 67–79.
Identifies how Andreev used his 1890s diaries to make sense of and construct his experience in a way that contributed to his literary works.
England, Suzanne, Carol Ganzer, and Carol Tosone. "Storying Sadness: Representations of Depression in the Writings of Sylvia Plath, Louise Glück, and Tracy Thompson." 83–96.
Focuses on common issues—body image, father-daughter relationships, patriarchy—in the poetic life narratives of Plath, Glück, and Thompson.
Monk, Joanne. "'Addiction got me what I needed': Depression and Drug Addiction in Elizabeth Wurtzel's Memoirs." 97–110.
Shows how Wurtzel subsumes depression in addiction—considered a more "real" problem.
Simmons, Kimberly. "Narrating the Emotional Woman: Uptake and Gender in Discourses on Depression." 111–26.
Notes how the gendered commonplace of the "emotional woman" shapes official discourse on depression, as well as the explanatory accounts women offer each.
McMullen, Linda M. "Fact Sheets as Gendered Narratives of Expression." 127–42.
Unpacks the narratives of "individual responsibility"—maternal blame—behind online "fact sheets" about postpartum depression.
Benson, Kiki. "A Dark Web: Depression, Writing, and the Internet." 145–56.
Argues that the internet can convey the multiple and varying narratives of depression better than print publication.
Warner, Diane R. "A Meditation on Depression, Time, and Narrative Peregrination in the Film *The Hours*." 157–64.
Sees film as well suited for realizing and representing the interrupted, wandering temporality of depression.
Holmes, Deborah. "Therapy Culture and TV: *The Sopranos* as a Depression Narrative." 165–76.
Links the episodic, serial character of psychiatric therapy to the serial medium of TV drama.
Schonebaum, Andrew. "For the Relief of Melancholy: The Early Chinese Novel as Antidepressant." 179–94.
Shows how early Chinese novels presented themselves as preventing or mitigating melancholy in readers.
Clark, Mark A. "Manic-Depressive Narration and the Hermeneutics of Countertransference: Coleridge's *The Rime of the Ancient Mariner*." 195–209.
Argues that, by being caught up in the dynamics of the Mariner's manic-depressive thinking, the Wedding Guest is made to see his own society from the Mariner's perspective.
Plumb, Sophie. "Writing Self/Delusion: Subjectivity and Scriptotherapy in Emily Holmes Coleman's *The Shutter of Snow*." 213–28.
Reads Colemn's fictionalized memoir of postpartum depression as an example of scriptotherapy.

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Summers-Bremmer, Eluned. "Depressing Books: W. G. Sebald and the Narratives of History." 229–42.
Argues that the structure of *The Rings of Saturn,* and its mood of deep malancholy, reference the insistence of a personal and historical traumatic past.

*College English* 70.4 (Mar. 2008). "Food Writing."

Bloom, Lynn Z. "Consuming Prose: The Delectable Rhetoric of Food Writing." 346–61.
Surveys contemporary food writing, identifying technical features and the ways in which such texts shape and invite certain kinds of reader response.

Waxman, Barbara Frey. "Food Memoirs: What They Are, Why They Are Popular, and Why They Belong in the Literature Classroom." 363–83.
Identifies recurring themes of the food memoir, calling attention in particular to its value as multicultural literature.

Schneider, Stephen. "Good, Clean, Fair: The Rhetoric of the Slow Food Movement." 384–401.
Examines the history and rhetoric of the Slow Food movement, relating it in particular to protests against globalization.

Nowacek, David M. and Rebecca S. Nowacek. "The Organic Foods System: Its Discursive Achievements and Prospects." 403–419.
Chronicles how the meanings of organic have changed depending on associations that function as activity systems.

Cognard-Black, Jennifer, and Melissa A. Goldthwaite. "Books That Cook: Teaching Food and Food Literature in the English Classroom." 421–35.
Pedagogical report on their experiences teaching courses on food and food literature.

Davis, Rocío G., Jaume Aurell, and Ana Beatriz Delgado, eds. *Ethnic Life Writing and Histories: Genres, Performance, and Culture.* Munster: LIT Verlag, 2007.
Essays suggest how life writing can serve as an interpretative frame for historical information.

Davis, Rocío G., Jaume Aurell, and Ana Beatriz Delgado. "Ethnic Life Writing and Historical Mediation: Approaches and Interventions." 9–21.
Introduces issues raised by the intersection of life writing and history.

Lim, Shirley Geok-Lim. "Academic and Other Memoirs: Memory, Poetry, and the Body." 22–39.
Explains how *Among the White Moon Faces* uses images of embodied memory to locate Lim in a family story and in shifting political spaces in Malaysia and the US.

Pearson, Carmen. "My Name is Carmen but this Story is Not Mine: An Introduction to 'Searching for Carmen: A Mexican-American Odyssey.'" 40–57.
Describes her sense of responsibility as the heir of her grandmother's diary.

DeHay, Terry. "Remembered Community: Memory and Nationality in Mahmoud Darwish's *Memory for Forgetfulness.*" 58–75.
Explains how violence compels the articulation of memory, as Darwish's personal account contributes to the creation of a national narrative.

Shankar, Lavina D. "'No Nation Woman' Writes Her Self: War and the Return Home in Meena Alexander's Memoirs." 76–96.

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Alexander's 2003 rewrite of her 1993 memoir in light of having lived in Manhattan through 9/11.

Pin-chia. "At Home in the Diaspora? Abraham Verghese's and Mira Nair's *My Own Country*." 97–114.

Discusses the representation of ethnic subjectivities in light of questionable group identities.

Min Hyoung. "Looking Back: Diasporic Longing in *Citizen 13660* and *Persepolis*." 115–31.

Compares Miné Okubo's and Marjane Satrapi's use of graphic novels to address times of transition in state power.

Eleanor. "Reconstructing the Woman behind the Photograph: Denise Chong's *The Girl in the Picture*." 132–47.

Shows how Chong's work transcends biography to become a form of personal and collective immigrant history.

Méndez, A. Gabriel. "'Ejemplos Metafóricos': Self-Presentation and History in Chicana Autobiography and Life-Narrrative." 148–67.

Survey of Chicana auto/biographical strategies reveals continuities in an autobiographical impulse for Chicanas.

Fischer, Philip. "Writing the Fragmented Self in Oscar Zeta Acosta's *Autobiography of a Brown Buffalo*." 168–85.

Explains how Acosta opens possibilities for Chicano identity formation by undermining readers' assumptions.

Gabler, Angelika. "Referential Ambiguities or Ambiguous Referentialities: The Interactions of History, Language, and Image in Victor Villlaseñor's and Sheila and Sandra Ortiz Taylor's Family Autobiographies." 186–203."

Examines issues of border identity, class divisions, and the possibilities for self-representation in family memoirs.

Hsu, Patricia P. "Asian American Narratives of Return: Nisei Representations of Prewar and Wartime Japan." 204–221.

Compares Japanese American historical positions in Lydia Minatoya's *The Strangeness of Beauty* and the published leters of Mary K. Tomita.

Ilinca, Ioana. "Mediating Autobiography and Criticism: Ihab Hassan and Edward Said." 222–39.

Connect Hassan's and Said's fields of research to how they engage their personal histories.

Laukkas, Pirjo. "Ethnic Life Writing in an Age of Postethnicity: 'Maxine Hong Kingston' and 'Alice Walker' at the Millennium." 240–56.

Analyzes Walker's and Kingston's recent challenges to neoliberal paradigms of postethnicity.

DuBois, Thomas, ed. *Sanctity in the North: Saints, Lives, and Cults in Medieval Scandinavia*. Toronto: U of Toronto P, 2008.

Original translations from Latin or vernacular Nordic languages, and accompanying essays, introduce the variety of saints' lives in medieval Scandinavia.

DuBois, Thomas A. "Introduction." 3–28.

Introduces issues raised by the literary production associated with the cult of saints in medieval Scandinavia from the earliest Christian missions to the 1500s.

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Mellor, Scott A. "St Ansgar: His Swedish Mission and Its Larger Context." 31–64.
Examines St. Ansgar's Carolingian missionary, and the *vita* written by his friend and successor St. Rimbert.

DuBois, Thomas A. "Sts Sunniva and Henrrik: Scandinavian Martyr Saints in Their Hagiographic and National Contexts." 65–99.
Shows how the *vitae* of English martyr saints who died in Norway and Finland reflected conditions of sainthood common in the Christianity of the British Isles.

Lindow, John. "St Olaf and the Skalds." 103–127.
Works through Old Norse accounts of King St. Olaf, the most popular royal saint.

Tomany, Maria-Claudia. "Sacred Non-Violence, Cowardice Profaned: St Magnus of Orkney in Nordic Hagiography and Historiography." 128–53.
Relates the cult of St. Magnus of Orkney to developing continental and Scandinavian notions of sainthood.

DuBois, Thomas A., and Niels Ingwersen. "St Knud Lavard: A Saint for Denmark." 154–202.
Shows how the imagery of Christian martyrdom could be used to buttress royal claims and national identity.

Sands, Tracey R. "The Cult of St Eric, King and Martyr, in Medieval Sweden." 203–238.
Posits the cult of King St. Eric as a Swedish response to Norwegian and Danish saints.

Wolf, Kristen. "Pride and Politics in Late-Twelfth-Century Iceland: The Sanctity of Bishop Þorlákr Þórhallsson." 241–70.
The life and *vita* of Iceland's patron saint reveal distinctive and assimilationist aspects of Icelandic Christianity.

DuBois, Thomas A. "St Katarina in Her Own Light." 271–304.
Notes how the fifteenth-century *vita* of the daughter of St. Birgitta reflects the core of Birgittine spirituality, the outlook of the only monastic order founded in the Nordic region.

Kalinke, Marianne E. "Hendreks saga og Kunegundis: Marital Consent in the Legend of Henry and Cunegund." 307–333.
Highlights the concept of royal marital chastity in an Icelandic rendering of the *vita* of St. Henry II and St. Cunegunde.

Cormack, Margaret. "Better Off Dead: Approaches to Medieval Miracles." 334–52.
Identifies the significance for Medieval lay Icelanders of accounts of miracles related to problem pregnancies.

*Eighteenth-Century Fiction* 21.1 (2008). "Live to Die/Die to Live." Ed. Peter Walmsley.

Nelson, Holly Faith, and Sharon Alker. "Memory, Monuments, and Melancholic Genius in Margaret Cavendish's *Bell in Campo*." 13–35.
Focuses on Cavendish's depiction of Madam Jentil, a war widow who oversees the construction of a monument to her husband.

Ellison, Katherine. "James Boswell's Revisions of Death as 'The Hypochondriack' and in His London Journals." 37–59.
Explores Boswell's speculations about whether the dead remember or forget, and his concern for his reputation.

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Laurence. "Le Mourir dans la vie et la mort dans la ville: le *Tableau de Paris* (1781–89) de L. S. Mercier." 61–86.
Highlights Mercier's discussion of death rituals and religious and philosophical understandings of death as an equalizing experience between classes.
Sonja. "Last Rites, Last Rights: Corporeal Abjection as Autobiographical Performance in Suzanne Curchod Necker's *Des inhumations precipitées* (1790)." 89–107.
explores Necker's representation of the dying body in her treatise and in her autobiographical writing.
Angela. "Biography as Autopsy in William Godwin's *Memoirs of the Author of 'A Vindication of the Rights of Woman.'*" 109–130.
considers the influence of science on Godwin's fascination with autopsy and dissection.
Paul. "'La mort justifie toujours les âmes sensibles': à propos de *Delphine*." 133–51.
Germaine de Staël's treatment of death in the context of nineteenth century secular and religious cultures.
Katharine. "A Long-Forgotten Sorrow: The Mourning Journal of Melesina Trench." 153–77.
Compares Trench's journal mourning the death of her son to other writing by mothers whose children had died.

*Forum for Modern Language Studies* 44.2 (Apr. 2008). "Representations of the Past in European Memorials." Ed. Bill Niven.
Katherine. "The Valley of the Fallen: Tales from the Crypt." 110–27.
shows how the largest monument in Spain represents Franco while reasserting a Christian-military nationalist Spain as a world model.
Rebecca. "The Limits of National Memory: Anti-Fascism, the Holocaust and the Fosse Ardeatine Memorial in 1990s Italy." 128–39.
tracks changes in the memorial's function from a central national symbol of anti-fascist resistance to a marginal site evoking the Holocaust.
Iro, and Anastasia Kontogiorgi. "Commemorating World War II in Northern Greece: Controversy and Reconsideration." 140–54.
Chronicles the reception over several decades of the memorial commissioned by the Greek state in Komotini.
Stuart. "A Norwegian Grey Zone: Knut Rød, Victor Lind and 'The Crucial Year, 1942.'" 155–72.
examines Lind's "counter-monument" questioning police chief Rød's involvement in transporting Norwegian Jews to Auschwitz while also helping the Norwegian resistance.
Stefan. "Post-Soviet Remembrance of the Holocaust and National Memories of the Second World War in Russia, Ukraine and Lithuania." 173–84.
compares remembrances of World War II and the Holocaust in post Soviet survivor states.
Paul. "The Afterlife of Communist Statuary: Hungary's Szoborpark and Lithuania's Grutas Park." 185–98.
compares two sites where communist inspired sculptures were moved following the revolutions of 1989–1991.

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Webster, Peter. "Beauty, Utility and Christian Civilisation: War Memorials and the Church of England, 1940–47." 199–211.

Examines Church of England responses to World War II memorials, and particularly the reconstruction of bombed churches.

Crownshaw, Richard. "The German Countermonument: Conceptual Indeterminacies and the Retheorisation of the Arts of Vicarious Memory." 212–27.

Analyzes how German countermonumental architecture avoids fascist monumentality.

Fuchs, Miriam, and Craig Howes, eds. *Teaching Life Writing Texts.* Options for Teaching Series. New York: MLA, 2008.

Essays describe postsecondary courses focused on life writing texts.

Fuchs, Miriam, and Craig Howes. "Introduction." 1–19.

Charts the expansion in number, kind, and range of courses that treat life writing texts.

Porter, Roger J. "Introduction to World Narrative." 23–31.

Uses life writing texts to introduce lower-division students to narrative forms and issues.

Smith, Thomas R. "Slipping Away, Sliding Around: Teaching Autobiography as—and Not as—History and Genre." 32–37.

Shows how reading canonical autobiographies along with contemporary multicultural auto/biographies destabilizes the nature of genre and genre terminology.

Jones, David Houston. "Life Writing and Biographical Fiction: Contemporary Teaching and Learning Strategies." 38–44.

Reading biographical fiction shows students how biography is generically unstable.

Bunkers, Suzanne L. "Diaries and Diarists." 45–52.

Students examine diaries, diary novels, online diary Web sites, and film adaptations of diaries as historical documents and literary forms.

Totten, Gary. "Teaching Travel Writing as Life Writing." 53–58.

Asks students to see travel writers as self-narrators who reshape themselves as they travel.

Booth, Alison. "Teaching 'The Lives of the Victorians': A Historical Approach to Changing Conventions of Life Narrative." 59–67.

Highlights the importance of life writing genres for late nineteenth century British writers.

Caplan, David. "Modernist American Literature and Life Writing." 68–73.

Shows how, despite dicta on impersonality, modernist writers used auto/biographical forms.

Danahay, Martin A. "The Subject of Drugs." 74–80.

Addresses how autobiographers write about topics considered risky to discuss.

Pipkin, James W. "Sports Autobiographies and American Culture." 81–90.

Connects voice and identity constructs in sports autobiographies to sociopolitical contexts.

Mepham, John, and Sarah Sceats. "Writing the Self." 91–98.

Situates writing personae in the context of postmodernism, postcolonialism, gender theory, and trauma theory.

Helms, Gabriele. "The Generic Instability of Contemporary Life Writing in Canada." 99–106.

Emphasizes nontraditional forms of representation by Canadian authors who have challenged traditional genre boundaries.

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Adams, Timothy. "A+B ≠ B+ A: Teaching Autobiographies and Biographies in Pairs." 107–114.
ading an autobiography and biography of the same person, students reassess their as-
ptions about genre.
es, Craig. "Biography, Oral History, Autobiography: A Graduate Course." 115–21.
oduces biographical, autobiographical, and oral history texts as stimuli for literary and
ural studies projects.
Cynthia. "A Text of Their Own: Life Writing as an Introduction to Undergraduate
English Studies." 122–28.
ding unpublished autobiographical manuscripts enables students to practice their read-
and writing skills.
Kristine. "Teaching *Rachel Calof's Story: Jewish Homesteader on the Northern Plains.*"
129–34.
ludes Calof's text in a composition course to introduce issues of oral transmission, tran-
ption, translation, editing, and collaboration.
well, Katrina M. "Reading, Writing, Performing Life Writing: Multiple Constructions of
Self." 135–42.
moirs, letters, and literacy narratives engage students in primary and secondary research.
Tomack, Kenneth. "'In My Life': Growing Up with the Beatles from Liverpool to Abbey
Road." 143–50.
dents apply life writing theory to interpret the autobiographical dimensions of the Beat-
recordings.
brecht, Thomas J. D. "The Whole Picture: Using Nonliterary Forms of Artistic Produc-
tion to Teach Life Writing." 151–60.
ows how examining nonliterary artistic productions by life writing authors can inform our
ding of their literary texts.
dell, Julie F. "Life Writings as New Cultural Contexts for the Meanings of Art and Art-
ist." 161–70.
dents research autobiographies by Victorian artists as analytic tools for approaching the
rork.
en, Frances Freeman. "Emblematic Sculptures: The Artwork of Felix Gonzalez-Torres in
the Life Writing Classroom." 171–79.
sents Gonzalez-Torres's installations as texts for demonstrating that visual arts can be
aphorical narratives about the lives of their creators.
en, Miriam. "A Graduate Seminar in Life Writing: Posing and Composing Lives." 180–
90.
oduces the mediums of life writing and life imaging to explore tensions between tradi-
al and experimental modes of representation.
ng, Michael A. "The Many Voices of Creation: Early American and Canadian Life Writ-
ing." 195–200.
poses early Canadian and US authors in an undergraduate course in life writing.
erman, Kathleen. "Experiencing Collaborative Autobiography." 201–207.
s Native American, minority, and ethnic writing to counter the "classic" texts of Ameri-
autobiography.

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Freadman, Richard. "Teaching Contemporary Australian Autobiography." 208–213.
Course on "growing up Australian" examines questions of referentiality, subjectivity, and memory in light of national, racial, and colonial issues.

Whitlock, Gillian, and Kate Douglas. "Located Subjects." 214–20.
Postcolonial view of Australia, Canada, and South Africa contrasts settler and indigenous life writings.

Coullie, Judith Lütge. "Life Writing in the New South Africa." 221–32.
Uses autobiographical, theoretical, and critical readings to relate oral performance and written texts in the context of South Africa's history.

Clancy-Smith, Julia. "An Undergraduate and Graduate Colloquium in Social History and Biography in the Modern Middle East and North Africa." 233–38.
Traces evolving discussions of identity using historiographical, autobiographical, and political narratives.

Chait, Sandra, and Ghirmai Negash. "Teaching Multicultural Life-History Writing Texts through Technology's Third Space: Reflections on a University of Washington–University of Asmara Collaboration." 239–51.
Describes how online interaction between students at the University of Washington and the University of Asmara in Eritrea informed their readings of life narratives.

Justice, Daniel Heath. "No Indian Is an Island: On the Ethics of Teaching Indigenous Life Writing Texts." 252–59.
Suggests ethical practices for teaching indigenous life narratives from North America.

Moody, Joycelyn K. "Women, Race, Reading, and Feeling: Postmemory in Undergraduate Studies of Slave Narratives." 260–69.
Describes the challenges in teaching slave narratives in light of students' fixed ideas about history and historical truths.

Brophy, Sarah. "Olaudah Equiano and the Concept of Culture." 270–76.
Identifies how oppressed people can use life writing for both expressive and critical purposes.

Patrut, Iulia-Karin. "Eastern European Oral Narratives of the *Walled-Up Wife* and Their Retelling in Recent Life Writing Texts." 277–85.
Students apply ethnography and folklore theory to the cultural and female representations in an Eastern European oral narrative.

Karpinski, Joanne. "Discerning Diversity in American Lives." 286–91.
Uses life stories, family stories, and testimony to engage ideas of justice and community.

Kraver, Jeraldine R. "Reading and Writing Ethnography." 292–302.
Ethnographies and ethnographic theory help students recognize strategies that marginalized people use in recording and disseminating their stories.

Okawa, Gail Y. "Close Encounters: (Re)Teaching Ethnic Autobiography as Autoethnography." 303–309.
Charts her changing pedagogical approaches to teaching ethnic autobiography.

Arias, Arturo. "Teaching Testimonio: A New, Ex-Centric Design Emerges." 310–17.
Discuses the ethical and political considerations he brings to teaching testimonio.

Mintz, Susannah B. "Anxiety of Choice: Teaching Contemporary Women's Autobiography." 318–26.

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Course focuses on themes of embodiment, and on the impact women's literature has had on the field of life writing.

Wolf, Margaretta. "Teaching Jo Spence's *Putting Myself in the Picture*: Pedagogy and Life Writing in and outside the University." 327–35.

Describes teaching Spence's text to three constituencies: a Workers' Educational Association, a continuing education class, and a graduate seminar.

Johnston, Georgia. "Teaching Queer Lives." 336–42.

Course formally and historically traces the evolution of gay and lesbian representations from the seventeenth century to the present.

Broughton, Trev Lynn. "Cultures of Life Writing." 343–49.

Describes a multidisciplinary graduate class in gender and women's literature.

Couser, G. Thomas. "Quality-of-Life Writing: Illness, Disability, and Representation." 350–58.

Illness and disability narratives extend discussion to ethical and public policy debates.

Clark, Hilary. "Teaching Women's Depression Memoirs: Healing, Testimony, and Critique." 359–66.

Studies the psychology, politics, history, and changing reception of depression narratives.

Gilmore, Leigh. "What Do We Teach When We Teach Trauma?" 367–73.

Describes an undergraduate course focused on trauma narratives that introduce issues relating to recording, evaluating, and teaching trauma.

Culley, Nawar Al-Hassan, ed. *Arab Women's Lives Retold: Exploring Identity through Writing.* Syracuse: Syracuse UP, 2007.

Examines late twentieth-century autobiographical writing by Arab women.

Culley, Nawar Al-Hassan. "Introduction: Contemporary Arab Women's Autobiographical Writings." xxv–xxxiv.

Introduces "the ways in which Arab women have portrayed and created their identities autobiographically within differing social environments."

Cubrea, Bernadette. "Passage Through the Harem: Historicizing a Western Obsession in Leila Ahmed's *A Border Passage: From Cairo to America—a Woman's Journey.*" 3–15.

Places Ahmed's intervention as an Islamic feminist into American women's studies in dialogue with her representations of harems in *A Border Passage.*

Dheras, Karina. "Dismembering the Gaze: Speleology and Vivisection in Assia Djebar's *L'amour, la fantasia.*" 16–34.

Argues that Djebar foregrounds problems of language and representation to challenge specular models of identity and autobiography, and to commemorate the untenable subject positions of Algerian women within the national imaginary.

Medjdai, Benaouda. "Yasmina, an Autodiegetic Character: Herstory and History." 35–48.

Shows how Nina Bouraoui puts her experiences in a historical perspective that enables solutions to personal questions and a better acceptance of "history."

Hallman, Keith. "Poetic Geographies: Interracial Insurgency in Arab American Autobiographical Spaces." 51–70.

Highlights how Arab American poets complicate the movement between cultural memory and the materiality of the diaspora.

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Khader, Jamil. "Postnational Ethics, Postcolonial Politics: Raimonda Tawil's *My Home, My Prison*." 71–89.
Shows how Tawil situates her double colonization within historical struggles for national independence and against patriarchy.

Vinson, Pauline Homsi. "A Muslim Woman Writes Back: Leila Abouzeid's *Return to Childhood: The Memoir of a Modern Moroccan Woman*." 90–108.
Analyzes Abouzeid's explorations of the linkages between political life and domestic conduct

Turhan-Swenson, Filiz. "Voices Across the Frontier: Fatima Mernissi's *Dreams of Trespass: Tales of a Harem Girlhood*." 111–28.
Highlights Mernissi's resistance to Western media images of a harem's physical, social, and emotional space.

Chakravorty, Mrinalini. "To Undo What the North Has Done: Fragments of a Nation and Arab Collectivism in the Fiction of Ahdaf Soueif." 129–54.
Describes Soueif's depiction of a postcolonial Arab culture based on a shared language and history providing political and personal motivations different from Islamic fundamentalism.

Fadda-Conrey, Carol. "Weaving Poetic Autobiographies: Individual and Communal Identities in the Poetry of Mohja Kahf and Suheir Hammad." 155–78.
Analyzes Kahf's and Hammad's poetic constructions of Arab American identities as their poems reflect the poets' experiences as women of color living in the US.

Grace, Daphne M. "Arab Women Write the Trauma of Imprisonment and Exile." 181–20
Surveys Arab women's writing of the traumas of imprisonment and exile.

Golley, Nawar Al-Hassan, and Ahmad Al-Issa. "A Journey of Belonging: A Global(ized) Self Finds Peace." 201–221.
Addresses Queen Noor's understanding of cultural hybridity and the inseparability of culture and language in her political memoir *Leap of Faith*.

Astore, Mireille. "Art, Autobiography, and the Maternal Abject." 222–238.
Astore reflects on the sources and genesis of her photography and performance art.

Hainsworth, Peter, and Martin McLaughlin, eds. *Biographies and Autobiographies in Modern Italy: A Festschrift for John Woodhouse*. Oxford: Legenda, 2007.
Essays address issues in life writing in Italy from the late nineteenth century to the present.

Hainsworth, Peter. "The Public and the Private in Modern Italian Literature: The Case of Montale." 8–22.
From Dante to Eugenio Montale, investigates the relationship between the constructed public self and the private individual self.

Gordon, Robert. "The Battle of the Biographers: Primo Levi and 'Life-Writing.'" 23–36.
Contrasts the approaches of Carole Angier and Ian Thompson in their works on Levi and notes how Levi anticipated them both.

Pieri, Guiliana. "Enrico Nencioni: An Italian Victorian." 38–54.
Uses unpublished papers and correspondence to reassess Nencioni's place and influence.

Oliva, Gianni. "Pescara and the Abruzzo in the Imagination of Gabriele D'Annunzio." 55–78.
Explores the mythologized, timeless forms of D'Annunzio's native Abruzzo in his work.

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...ith, T. Gwynfor. "British Material for the Biography of a Tuscan: Llewlyn Lloyd (1879–1949)." 79–96.
...constructs the family and personal history of the Welsh-Italian painter.
...ola, Antonella. "Italo Svevo: Journalism and the Life of a Writer." 97–112.
...ses Svevo's self-construction as a writer in opposition to D'Annunzio's aestheticism.
...ber, Jon. "Intellectual (Auto-)Biography in Bontempelli." 114–32.
...mines Bontempelli's parodistic strategies for commenting on his own responses to ...nnunzian and Futurist influences.
...ckett, Charles. "Italian War-Correspondents and the Spanish Civil War: Propaganda and Autobiography." 133–46.
...ocals autobiographical nuances in propagandistic reporting from the Spanish Civil War.
...Laughlin, Martin. "Concessions to Autobiography in Calvino." 148–67.
...sses on Calvino's relatively rare, disguised recreations of personal experience.
...rson, Jane E. "Umberto Eco: Autobiography into Romance." 168–87.
...ues that the protagonists of Foucault's *Pendulum* are embodiments of the author at dif...nt phases of his life.
...-Rutter, John. "The Dummy Interlocutor and Oriana Fallaci's Self-Projection in *La rabbia e l'orgoglio*." 188–204.
...ows how the voice Fallaci adopts to denounce Islam—"autobiography in the service of ...ective"—creates a monologic theatre rather than dialogue.

...pel, Patricia, and Elaine Tyler May, eds. *Tell Me True: Memoir, History, and Writing a Life*. St. Paul: Borealis Books, 2008.
...ays combine brief memoir excerpts with considerations invoked by memoir writing.
...nson, Fenton. "The Lion and the Lamb, or the Facts and the Truth: Memoir as Bridge." 9–24.
...ication on memoir as a way of story telling that can encompass facts and truth.
...ek, Annette. "Whose War?" 25–42.
...scribes coming to write *Joe's War: My Father Decoded*, driven by a desire for a Central ...pean take on World War II different from the standard British version.
...ein, Helen. "Coming to Memoir as a Journalist." 43–56.
...ces her beginnings as a memoirist to a return trip as a twenty-year-old to her birth coun... Czechoslovakia.
..., June. "All in the Family." 57–68.
...g her own search for family history in *Secret Daughter*, chronicles the difficulties of trac... African American and mixed lineages.
...Donald, Michael Patrick. "It's All in the Past." 69–82.
...sses writing *All Souls: A Family Story from Southie*, about a community where truth had ...s been second to loyalty.
..., Elaine Tyler. "Confessions of a Memoir Thief." 83–96.
...ses on a graduate school assignment that led her to researching court records and to ...g "history from the bottom-up."
...en, Alice. "Lady of the Lake." 97–114.

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From her own memoir and her work on writer, memoirist, and writing teacher Brenda Ueland, considers the selectivity involved in life writing.

Becker, Matt. "The We in the Me: Memoir as Community." 115–28.
Links the longing for connection and community amidst increasing social fragmentation to such phenomena as celebrity memoirs, social networking sites, and reality tv.

Hampl, Patricia. "You're History." 129–46.
Describes the search for a history, rather than a self, that sparked her first memoir.

Register, Cheri. "Memoir Matters." 147–62.
Discusses the need for contextualization as memoirists locate personal stories in public space.

Eire, Carlos. "Where Falsehoods Dissolve: Memory as History." 163–78.
Shows how memory, as witness and identity, links his experiences as academic historian and award-winning memoirist.

Freedman, Samuel G. "Making Memory." 179–88.
Argues for the role of research in making, or assembling, memory,

Aciman, André. "Rue Delta." 189–202.
Notes how writing *Out of Egypt* affected his ability to remember events and places as he had envisioned them before writing the memoir.

Waldie, D. J. "Public Policy/Private Lives." 203–218.
Argues for the memoir as a form of political speech.

*Human Development* 50.2–3 (June 2007).

Pasupathi, Monisha. "Developing a Life Story: Constructing Relations between Self and Experience in Autobiographical Narratives." 85–110.
Considers how life stories develop by creating self-event connections to narrate experience.

Fivush, Robyn. "Place and Power: A Feminist Perspective on Self-Event Connections." 111–18.
Feminist critique of the use of place and power concepts in autobiographical memory and life narratives.

Thorne, Avirl. "The Life Story as a Community Project." 119–23.
Discusses how individuals connect experienced events to preestablished notions of self.

Pasupathi, Monisha. "Whither Unity and at What Cost? Fragmentation in the Life Story." 124–26.
Response to preceding commentaries on her article.

*Interventions* 10.1 (2008). "Under Which Flag? Revisiting James Connolly." Ed. Catherine Morris and Spurgeon Thompson.

Morris, Catherine, and Spurgeon Thompson. "Postcolonial Connolly." 1–6.
Revisits Connolly's identity as an organic anticolonial intellectual.

Thompson, Spurgeon. "Indigenous Theory: James Connolly and the Theatre of Decolonization." 7–25.
Reads "Under Which Flag?" as an example of indigenous cultural theory produced in and responding to oppressive colonial conditions.

Connolly, James. "Under Which Flag?" 26–47.

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the text of Connolly's play, first produced the week before the Easter Rebellion of 1916.

Dobbins, Gregory. "Connolly, the Archive, and Method." 48–66.
locates Connolly's importance to synchronic analysis in his relations to the archive.

Gibbus, Margot Gayle. "'More Useful Washed and Dead': James Connolly, W. B. Yeats, and the Sexual Politics of 'Easter, 1916.'" 67–85.
Through Jamie O'Neill's *At Swim, Two Boys,* disentangles Connolly and dissenting national perspectives form the representations created following Yeats.

Gibbens-Mazer, Jonathan. "Ancient Erin, Modern Socialism: Myths, Memories and Symbols of the Irish Nation in the Writings of James Connolly." 86–101.
Relates Connolly's writings to theories of nationalism and socialism.

Morris, Catherine. "A Contested Life: James Connolly in the Twenty-First Century." 102–115.
Examines reconstructions of Connolly's meaning and legacy in Donal Nevin's 2005 biography, Tom Stokes and Frank Allen's 2008 biopic *Connolly,* and Ken Loach's 2006 film *The Wind that Shakes the Barley.*

Lloyd, David. "Why Read Connolly?" 116–23.
Argues for Connolly's continuing significance because of his rethinking of Marxism outside of a developmental economic framework.

Chimka, Karen L., and Patricia R. Zimmermann, eds. *Mining the Home Movie: Excavations in Histories and Memories.* Berkeley: U of California P, 2008.
Essays explore the significance of amateur film—home movies—for preserving history.

Zimmermann, Patricia R. "Introduction: The Home Movie Movement: Excavations, Artifacts, Minings." 1–28.
Places amateur film as a visual practice and historiographical resource.

Craig, Richard. "Remaking Home Movies." 29–40.
Details how rediscovering family film led him to consider how large historical events reverberate in everyday life.

Kuniak, John, and Pamela Wintle. "The Human Studies Film Archives." 41–46.
Describes the creation of the National Museum of Natural History's Human Studies Film Archive.

Forgács, Péter. "Wittgenstein Tractatus: Personal Reflections on Home Movies." 47–56.
Characterizes home movies as a vernacular narrative imaginary: private histories of private lives.

Trujillo, Iván. "La Filmoteca de la Universidad Nacional Autónoma de México." 57–61.
Points out that the range of holdings challenges the constructions of both national identity and amateur film as stable categories.

Roth, Michael S. "Ordinary Film: Péter Forgács's *The Maelstrom.*" 62–72.
Focuses on Forgács's editing of the film, composed from home movies shot by a Jewish family during the Nazi occupation of the Netherlands.

Hallstone, Kay. "The Imperial War Museum Film and Video Archive." 73–77.
Focuses on a collection of home movies that chronicle childhood in wartime.

Marcejo, Amy. "*90 Miles*: The Politics and Aesthetics of Personal Documentary." 78–91.

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Unpacks the visual collage of familial, national, political, and home movies used in Jose Zaldívar's film about being Cuban American and queer.

Davidson, Steven. "The Florida Moving Image Archive." 92–97.

Describes how amateur films donated by Anita Bryant's ex-husband provide an important record of her 1980s Save Our Children campaign.

Ishizuka, Karen L., and Robert A. Nakamura. "*Something Strong Within*: A Visual Essay." 98–106.

Uses images from their film to show how an insistence on the everyday in oppressive circumstances can function as racialized identity.

Rosen, Robert. "*Something Strong Within* as Historical Memory." 107–121."

Close textual reading of the film, which was composed of home movie images by Japanese Americans in concentration camps during World War II.

Ishizuka, Karen L. "The Moving Image Archive of the Japanese American National Museum." 122–25.

Describes cofounding with Robert A. Nakamura the Moving Image Archive of the Japanese American National Museum in 1989, and its criteria for accepting material for preservation.

Ishizuka, Karen L., and Patricia R. Zimmermann. "The Home Movie and the National Film Registry: The Story of *Topaz*." 126–42.

Chronicles how the film was recovered, donated to the Japanese American National Museum, and exhibited.

De Klerk, Nico. "The Nederlands Archive/Museum Institute." 143–47.

Describes a collection of Hollywood promotional films made for Dutch audiences.

De Klerk, Nico. "Home Away from Home: Private Films from the Dutch East Indies." 148–62.

Film by Dutch businessmen and colonial administrators in the Dutch East Indies challenges the notion that all colonial imagery exoticizes indigenous people.

Taves, Brian. "The Library of Congress." 163–67.

Highlights the multiple visions and formulations of the national and international in the archive.

Abraham, Ayisha. "Deteriorating Memories: Blurring Fact and Fiction in Home Movies of India." 168–84.

Confronts the problems of producing an archive when no public facility in India currently collects amateur film.

Sheldon, Karan, and Dwight Swanson. "The Movie Queen: Northeast Historic Film." 185–90.

Describes Magaret Cram's community-based amateur filmmaking.

Faber, Carolyn. "The WPA Film Library." 191–94.

Emphasizes the regional amateur film holdings in the WPA library.

Glynn, Karen. "Mule Racing in the Mississippi Delta." 195–208.

Argues that amateur film of black farmers' mule racing provides otherwise unavailable evidence about race relations in the Jim Crow South.

Kirste, Lynne. "The Academy Film Archive." 209–213.

Discusses the presence of amateur films in the Academy archive.

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Nicholson, Heather Norris. "'As If by Magic': Authority, Aesthetics, and Visions of the Workplace in Home Movies, circa 1931–1949." 214–30.
Features films of working-class people made by members of upper classes in northwest England during the 1930s and 1940s.
Pullman, Virginia. "The New Zealand Film Archive/Nga Kaitiaki o Nga Taonga Whitiahua." 231–34.
Highlights trade union films shot shot during the waterfront lockouts of 1951.
Reeves, Maryann. "Working People, Topical Films, and Home Movies: The Case of the North West Film Archive." 235–48.
Explains how the archive used the idea of the working class as a criterion for collection.
Weeks, Michele. "The Oregon State Historical Society's Moving Image Archives." 249–54.
Describes Depression-era footage that features rarely recorded coastal fishing practices.
Zimmermann, Roger. "Reflections on the Family Home Movie as Document: A Semio-Pragmatic Approach." 255–71.
Offers an approach to home movies that starts with context and works in toward the text.
Zipman, Ross. "The Stephen Lighthill Collection at the UCLA Film and Television Archive." 272–74.
Discusses Lighthill's documenting from the inside, as participant observer, the civil rights and antiwar movements.
Zimmermann, Patricia R. "Morphing History into Histories: From Amateur Film to the Archive of the Future. 275–88."
Demonstrates how amateur films from Wisconsin, Africa, and Maine offer gendered, racialized, and localized histories.

Enoch, Gesa E., and Liz Rohan. *Beyond the Archives: Research as a Lived Process.* Carbondale: Southern Illinois UP, 2008.
Essays exemplify how personal experiences, family history, and scholarly research intersect.
Gold, David. "The Accidental Archivist: Embracing Chance and Confusion in Historical Scholarship." 13–19.
Notes a series of serendipitous events that led to him becoming a historian of rhetoric.
Enoch, Gesa E. "Being on Location: Serendipity, Place, and Archival Research." 20–27.
Describes how her recuperation of the life and career of Mary Bennett Ritter benefited from being in the actual location where Ritter lived.
Sutherland, Christine Mason. "Getting to Know Them: Concerning Research into Four Early Women Writers." 28–36.
Discusses her attempts to recreate the physical, emotional, and spiritual contexts of Lady Anne Clifford, Margaret Fell Fox, Mary Astell, and Dame Julian of Norwich.
Kirtaki, Alicia. "Making Connections." 37–43.
Traces the connections that led her to various works by Polish concentration camp prisoners.
Glaser, Wendy B. "Traces of the Familiar: Family Archives as Primary Source Material." 47–55.
Charts how finding a box of family mementos in her grandmother's closet led her to write a book about post-suffrage clubs.

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Stockton, Ronald R. "The Biography of a Graveyard." 56–65.
Describes how he came to be the biographer of Horse Prairie Cemetery in Sesser, Illinois.
Wider, Kathleen. "In a Treeless Landscape: A Research Narrative." 66–72.
Shows how her work as a philosopher led to her exploration of the life of her paternal grand-mother, Augusta Mercedes Maguire Wider.
Rohan, Barry. "My Grandfather's Trunk." 73–80.
Chronicles the family research that resulted from his finding a trunk containing papers belonging to his paternal grandfather, an actor and playwright, after whom the author was named.
Villaneuva, Victor. "Colonial Memory, Colonial Research: A Preamble to a Case Study." 83–92.
Lays out the family history leading to his work on Pedro Albizu Campos.
Okawa, Gail Y. "Unbundling: Archival Research and Japanese American Communal Memory of US Justice Department Internment, 1941–45." 93–106.
Connects her discoveries about her maternal grandfather's life to her efforts to construct a community memory of internment.
Eubanks, W. Ralph. "Mississippi on My Mind." 107–114.
Highlights the impact on his work of discovering that his parents had been placed on a secret watch list by the State of Mississipi.
Powell, Malea. "Dreaming Charles Eastman: Cultural Memory, Autobiography, and Geography in Indigenous Rhetorical Histories." 115–27.
Explores her experiences as a composer of rhetorical histories and as an Indian "talking about what it means to be an Indian in the archive."
Davy, Kate. "Cultural Memory and the Lesbian Archive." 128–35.
Describes her research in the Lesbian Herstory Archives on the WOW Café Theatre.
Birmingham, Elizabeth (Betsy). "'I See Dead People': Archive, Crypt, and an Argument for the Researcher's Sixth Sense." 139–46.
Shows how her work on architect Marion Mahony Griffin led to a switch from being an architectural historian to a rhetorician.
Rohan, Liz. "Stitching and Writing a Life." 147–53.
Describes how encounters with Janette Miller's diaries shaped her research life and methods.
Vlasopolos, Anca. "When Two Stories Collide, They Catch Fire." 154–60.
Highlights the conjunction of intersecting stories of Manjiro Nakahama, one of the first Japanese to travel to the United States, and the endangered short-tailed albatross.
Mastrangelo, Lisa, and Barbara L'Eplattenier. "Stumbling in the Archives: A Tale of Two Novices." 161–69.
Relates their development as archival historians from their first, untrained exposures to archival research.

Kuehn, Julia, and Paul Smethurst, eds. *Travel Writing, Form, and Empire: The Poetics and Politics of Mobility.* New York: Routledge, 2008.
Essays consider the form, poetics, and reception of travel writing in the history of empire.
Smethurst, Paul. "Introduction." 1–18.
Raises issues relating travel writing to empire, order and authority, and the politics of form.

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...rbell, Mary Baine. "Asia, Africa, Abyssinia: Writing the Land of Prester John." 21–37.
...s how the changing location of "Aethiopia" works as a deliberate strategy in forming
...mperialist terrain.
..., Mary. "Richard Hakluyt's Foreign Relations." 38–52.
...plicates the accepted idea of Hakluyt's anthology of English travel writings as the pro-
...ior of an imperialist, expansionist discourse.
...wick, Jack. "Imperial Design and Travel Writing: New France 1603–1636." 53–63.
...mines constructions of traveler-heroes and savages in works by Marc Lescarbot, Samuel
...Champlain, and Gabriel Sagard.
...ford, Susan. "The Page as Private/Public Space in Mariana Starke's Travel Writings on
...Italy." 64–79.
...ls how Murray's popular guide books repositioned Starke's innovative work as part of
...ely circumscribed series of European travel guides.
...ad, Ali. "The Politics of Adventure: Theories of Travel, Discourses of Power." 80–94.
...s imperialist constructions in French travel writing, from seventeenth century exoticism
...ighteenth century science and nineteenth century commercial adventure.
...ew, Eadaoin. "Relocating Domesticity: Letters from India by Lady Hariot Dufferin."
...95–107.
...s how Dufferin's writing contributed to the masculinist imperial archive by transport-
...Victorian domestic life to the hill stations of India.
..., Lesa. "Translating Culture: Harriet Martineau's Eastern Travels." 108–119.
...lains how Martineau uses the metaphor of translation to make the foreign correspond to
...rian norms.
..., David. "Signs in the Jungle: Michaux in Ecuador." 123–31.
...ights Michaux's semiotic difficulties implied by the fluidity of the Amazon basin.
..., Peter. "Deep Maps: Travelling on the Spot." 132–48.
...s how William Least Heat-Moon rethinks time, space, and experience in *PrairyErth.*
...gs, Tim. "Making it Move: The Aboriginal in the Whitefella's Artifact." 148–67.
...cribes how Australian/Aboriginal collaborators constructed multiform travelogues.
..., Robert. "Reconciliation and Contemporary Australian Travel Writing." 167–79.
...ses *Reading the Country,* by Krim Benterrak, Stephen Muecke, and Paddy Roe, in the
...ext of reconciliation travel.
..., Peter. "To Witness and Remember: Reconciliation Travel." 180–98.
...Sebald's *Austerlitz* to differentiate reconciliation from postcolonial travel writing.
...ugh, Maureen. "The Political Tourist's Archive: Susan Meiselar's Images of Nicara-
...gua." 199–212.
...es on the mutability of the archive, as snapshots are revisited ten years later by a docu-
...mentary film of the same sites.
..., Claire. "Road to Nowhere? *Los autonautas de la cosmopista* by Julio Cortázar and
...Carol Dunlop." 213–27.
...mines Cortázar and Dunlop's account as a subversive pastiche of travel narrative.
...ft, Bill. "Afterword: Travel and Power." 229–41.
...the relationship between travel and power, considers the future of travel writing.

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Lazar, David, ed. *Truth in Nonfiction.* Iowa City: U of Iowa P, 2008.
Essays address issues of truth in literary nonfiction.
Lisicky, Paul. "A Weedy Garden." 1–6.
Contrasts his experience writing a memoir, *Famous Builder,* to his experience writing novels.
Gornick, Vivian. "Truth in Personal Narrative." 7–10.
Based on the reception of her memoir, sees the genre as needing more informed readers.
Doty, Mark. "Bride in Beige." 11–16.
Describes his realization that his memoir, *Firebird,* was allegiant to memory not history.
Harrison, Kathryn. "The Forest of Memory." 17–25.
Muses about growing up an only child and wanting a witness to memory.
Cofer, Judith Ortiz. "La Verdad? Notes on the Writing of *Silent Dancing,* a Partial Remembrance of a Puerto Rican Childhood (a Memoir in Prose and Poetry)." 26–30.
Describes the search for a form in *Silent Dancing* that would support the truth of her life.
Rose, Phyllis. "Whose Truth?" 31–41.
Highlights the moral flaws she discovered in the genre through writing her memoir.
Miller, Nancy K. "The Ethics of Betrayal: Diary of a Conundrum." 42–58.
Considers the varieties of betrayal risked in engaging in life writing.
Sacks, Oliver. "Gower's Memory." 59–65.
Suggests how Gower came to see memory as an ongoing and evolving inner life.
D'Agata, John. "Mer-Mer: An Essay about How I Wish We Wrote Our Nonfiction." 66–76.
Approaches the writing and reception of nonfiction through Mary Rowlandson's captivity narrative.
Shields, David. "Reality, Persona." 77–88.
Juxtaposes characterizations of reality and persona.
Mairs, Nancy. "Trying Truth." 89–92.
Presents her approach to issues of truth in personal essay writing.
Kriegel, Leonard. "The Observer Observing: Some Notes on the Personal Essay." 93–99.
Suggests reasons for the appeal of the personal essay.
Lazar, David. "Occasional Desire: On the Essay and the Memoir." 100–113.
Explores the intersections of memory and desire, and the movement from memoir to essay.
Koestenbaum, Wayne. "The Rape of Rusty." 114–22.
Connects readings of *Myra Breckenridge* to elementary school memories.
Frueh, Joanna. "The Bed of the Fairy Princess." 123–31.
Offers fairytale rendering of life narrative.
Lingis, Alphonso. "The Kazakh Eagle." 132–41.
A trip to Mongolia leads to a meditation on tact.
González, Ray. "The True Frame of the Prose Poem." 142–45.
Explores the truth found in the paragraph form of a prose poem.
Hammer, Barbara. "Tender Fictions." 146–51.
Discusses how her documentary film essay *Tender Fictions* investigates the implications of biography and autobiography for filmmaking.

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...drich, Su. "Seeing (through) Red." 152–62.
...presents an annotated version of her video *Seeing Red.*
...ch, Marianne, and Leo Spitzer. "What's Wrong with This Picture?" 163–90.
...ning with a photo of her parents taken during the war years, explores the photographic ...morial aesthetic.

...*Writing* 5.1 (Apr. 2008). "Trauma and Life Writing." Guest ed. Kate Douglas.
...land-Vials, Cathy J. "A Transnational Hip Hop Nation: praCh, Cambodia, and Memo-...nalising the Killing Fields." 11–27.
...ues that *Dalama: The End'n Is Just the Beginnin'* embodies musical traditions, histories, ...d experiences of both the country of origin and country of settlement of Cambodian ...erican rapper praCh.
...ley, Gay. "'Sacred Curses': Persian-Australian Rap Narratives." 29–46.
...sses on "life epistles" by two rappers who migrated to Australia from Iran and rap in ...ralia.
...lman, Annie. "Testimonio and Telling Women's Narratives of Genocide, Torture and Political Imprisonment in Post-Suharto Indonesia." 47–60.
...lyzes discursive strategies of testimonio by women who survived the killings and mass ...ctions authorized by Suharto's New Order (1966–1998), and the genre's use as a politi-...l and analytic framework.
...nsky, Terri. "Fifty Years On: Melancholic (Re)Collections and Women's Voices from the Partition of India." 61–78.
...mines the relationship between affect, life narrative, the emerging genre of literary parti-...n anthologies, and the place of the editors of such anthologies.
...l, Peter, and Marivic Wyndham. "Putting Site Back into Trauma Studies: A Study of Five Detention and Torture Centres in Santiago, Chile." 79–96.
...ugh a study of five sites of state violence in Santiago, considers the importance of place, ...d of memories of sites of violence, in the healing of individual and collective trauma.
...es, Deborah. "Textual Traumata: Letters to Lindy Chamberlain." 97–114.
...ies "cultural trauma" trauma theory to the events and aftermath of the Chamberlain ...der case, through some 20,000 public letters to Lindy Chamberlain held in the National ...ary of Australia.
...combe, Elisabeth. "Aspects of Trauma: Incest, War and Witness." 117–24.
...-person reflections on childhood trauma combine with critical reflections on trauma ...ory and narratives to focus on the position of witnessing.

...*US* 32.3 (Fall 2007). "Coloring America." Ed. Derek Parker Royal.
...d. Derek Parker. "Coloring America—Multi-Ethnic Engagements with Graphic Nar-...ratives." 7–22.
...oduces issues relating to comics' potential for representing ethnoracial subject matter.
...ner, Edward. "'Shuh! Ain't Nothin' to It': The Dynamics of Success in Jackie Ormes's Torchy Brown." 23–49.
...mines Torchy's experience relocating from "Dixie to Harlem" in terms of the South as a ...g that infantilized African Americans.

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Zhou Xiaojing. "Spatial Construction of the 'Enemy Race': Miné Okubo's Visual Strategies in *Citizen 13660*." 51–73.

Argues that Okubo's artistic style was designed to highlight the unfairness of internment.

Feuer, Menachem. "Everybody is a Star: The Affirmation of Freaks and Schlemiels through Caricature in the Comics of Drew and Josh Friedman." 75–101.

Shows how the Friedmans used caricature to enhance awareness and appreciation of "freaks" in New York City subcultures of the 1970s and 1980s.

Rivera, Lysa. "Appropriate(d) Cyborgs: Diasporic Identities in Dwanye McDuffie's Deathlok Comic Book Series." 103–127.

Addresses McDuffie's transformation of the Deathlok series in 1990 into a revisionist narrative about the African American diaspora.

Oh, Sandra. "Sight Unseen: Adrian Tomine's Optic Nerve and the Politics of Recognition." 129–51.

Focuses on Tomine's representations of Asian Americans and the idea of "racial hyper-visibility."

Glaser, Jennifer. "An Imaginary Ararat: Jewish Bodies and Jewish Homelands in Ben Katchor's *The Jew of New York*." 153–73.

Highlights postmodern, experimental aspects of Katchor's explorations of Jewish identity.

Chaney, Michael A. "Drawing on History in Recent African American Graphic Novels." 175–200.

Analyzes graphic novels that draw on African American history both for content and as a basis for cultural critique.

Paparone, Lesley. "Art and Identity in Mark Kalesniko's *Mail Order Bride*." 201–219.

Reads Kalesniko's artwork and representation of bodies as critiques of orientalism and Western conceptions of Eastern sexuality.

Royal, Derek Parker. "Palomar and Beyond: An Interview with Gilbert Hernandez." 221–46.

Interview covers the representation of Hispanic people in comics, and Hernandez's status as an "ethnic writer."

*MELUS* 32.4 (Winter 2007). "Food in Multi-Ethnic Literatures." Ed. Fred L. Gardaphé and Wenying Xu.

Mannur, Anita. "Culinary Nostalgia: Authenticity, Nationalism, and Diaspora." 11–31.

Discusses nostalgia and the role of food in reconstructing social memories in Asian American literature.

Mercer, Lorraine, and Linda Strom. "Counter Narratives: Cooking Up Stories of Love and Loss in Naomi Shihab Nye's Poetry and Diana Abu-Jaber's *Crescent*." 33–46.

Shows how Nye and Abu-Jaber use food as a device for social construction of an image of a better world characterized by peace and community.

Marshall, Joanna Barszewska. "'Boast now, chicken, tomorrow you'll be stew': Pride, Shame, Food, and Hunger in the Memoirs of Esmeralda Santiago." 47–68.

Focuses on the centrality of food and food practices, and the connection between food and pride, in Santiago's memoirs.

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...iams, Laura Ahn. "Foodways and Subjectivity in Jhumpa Lahiri's *Interpreter of Mala-...dies.*" 69–79.
...cusses Lahiri's use of food as a metaphor expressing generational differences.
...derson, Laretta. "Ebony Jr! and 'Soul Food': The Construction of Middle-Class African American Identity through the Use of Traditional Southern Foodways." 81–97.
...ines how food was used to construct middle-class African American identity in the south-...US in the twentieth century.
...ston, Lynn Marie. "'Making Do': Caribbean Foodways and the Economics of Postcolo-...nial Literary Culture." 99–113.
...cusses political and cultural aspects of meal preparation in Caribbean women's literature.
...o, Michele. "'Vomit Your Poison': Violence, Hunger, and Symbolism in Pietro di Do-...nato's *Christ in Concrete.*" 115–37.
...cusses on the symbolism of vomiting, and the political and social aspects of food consump-...n in working-class Italian American culture in the early twentieth century.

...*ELUS* 33.1 (Spring 2008). "Race, Space, and National Boundaries."
...ewski, Emily. "'A Small Man in Big Spaces': The New Negro, the Mestizo, and Jean Toomer's Southwestern Writing." 11–32.
...ines how Toomer's time in the Southwestern US impacts his depictions of geography and ...cial identity.
...y, Clare Virginia. "Beyond Protest: *The Street* as Humanitarian Narrative." 33–53.
...gues that the humanitarian aspects of the works secondary characters are a way for Ann ...ry to generate sympathy and a desire for social change among the readers.
...ch, Josh. "Deauthenticating Community: The Passing Intrusion of Clare Kendry in Nella Larsen's *Passing.*" 55–73.
...lights the place of individual and community in Kendry's passing through racial, cul-...l, maternal, and sexual identities.
...n, James H. "Indigenous Nationhood and Intertribal Kinship in Todd Downing's *The Mexican Earth.*" 75–92.
...lores Downing's comparison in his Mexican travelogue of his Choctaw heritage to indig-...nous Mexican history.
...ez, Marissa. "The Language of Resistance: Alurista's Global Poetics." 93–115.
...mines Alurista's indigenous themes, identity politics, and linguistic experimentation in ...e context of emergent Chicano literature and globalization.
...riguez, J. Javier. "Caballero's Global Continuum: Time and Place in South Texas." 117–38.
...cusses on the use of ethnographic conventions to describe the relations between Mexican-...ericans and Anglo-Americans in Texas.
...son, Eliza Rodriguez. "'Tat Your Black Holes into Paradise': Lorna Dee Cervantes and a Poetics of Loss." 139–55.
...cusses Cervantes's expression of gendered grief in response to cultural and historic loss.
...Shirley Geok-lin. "Reading Back, Looking Forward: A Retrospective Interview with Maxine Hong Kingston." 157–70.
...rs the success of *Woman Warrior,* and Kingston's use of Chinese and English.

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*MELUS* 33.2 (Summer 2008). "Writing Iranian Americans into the American Literature Canon." Ed. Persis M. Karim and Nasrin Rahmieh.

Motlagh, Amy. "Towards a Theory of Iranian-American Life Writing." 17–36.
Examines traditions of Iranian American memoirs from the 1950s to the present.

Elahi, Babak. "Fake Farsi: Formulaic Flexibility in Iranian American Women's Memoirs." 37–54.
Focuses on the relationship between identity and language in memoirs by Azadeh Moaveni and Roya Hakakian.

Darznik, Jasmin. "The Perils and Seductions of Home: Return Narratives of the Iranian Diaspora." 55–71.
Focuses on issues of gender, culture, and ethnicity in return narratives by Gelareh Asayesh, Tara Bahrampour, and Azadeh Moaveni.

DePaul, Amy. "Re-Reading *Reading Lolita in Tehran*." 73–92.
Examines the changing critical reactions to Nafisi's work.

Bennett, Robert. "Defending the 'Republic of the Imagination': Imagining Diasporic Iranian American Identities beyond the Jurisdiction of the Nation-State." 93–110.
Analyzes the role of national identity and the nation-state in Iranian American literature.

Karim, Persis M. "Charting the Past and Present: Iranian Immigrant and Ethnic Experience through Poetry." 111–27.
Highlights the themes of emotional and cultural loss, exile, migration, and diaspora.

Alexanian, Janet. "Poetry and Polemics: Iranian Literary Expression in the Digital Age." 129–52.
Addresses the use of the Internet as a means of literary production in the Iranian American community.

Karim, Persis M. "Talking with a Pioneer of Iranian American Literature: An Interview with Nahid Rachlin." 153–57.
Focuses on how Rachlin came to the US and became a writer.

Darznik, Jasmin. "Dreaming in Persian: An Interview with Novelist Gina Barkhordar Nahai." 159–67.
Covers the roles of memory, nostalgia, and oral histories in her novels.

Alexanian, Janet. "'Nothing Is Sacred': An Interview with Jahanshah Javid." 169–76.
Interview with the founder of the online magazine Iranian.com.

Nikolaou, Paschalis, and Maria-Venetia Kyritsi, eds. *Translating Selves: Experience and Identity Between Languages and Literatures*. New York: Continuum, 2008.
Essays argue that acts of translation connect intimately with formations of the self and issues of individual and cultural identity.

Nikolaou, Paschalis, and Maria-Venetia Kyritsi. "Selves in Translation." 1–16.
Considers how acts of translation connect with individual and cultural identity formations.

Filippakopoulou, Maria. "Translation Drafts and the Translating Self." 19–36.
Drafts of Ros Schwartz's and Lulu Norman's collaborative translation of Azia Chouaki's novel *L'Étoile d'Alger* reveals translation to be an (inter)subjective activity that shifts practitioners' identities.

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Scott, Clive. "Translating the Art of Seeing: Self, the Selves of Language and Readerly Subjectivity." 37–52.
Explores the translating consciousness as a self "in suspension" as it waits to be defined by the translating act.
Vitalaou, Paschalis. "Turning Inward: Liaisons of Literary Translation and Life-Writing." 53–72.
Discusses how self interacting with literary translation results in auto(bio)graphical manifestations and new spaces between original and translation.
Simone, Angelo. "The Ethical Task of the Translator in Paul Ricoeur." 73–86.
Tracks the presence of translation across Ricoeur's theoretical corpus.
Sirvise, Juliane. "Global English and the Destruction of Identity?" 87–108.
Reports on Hamburg University's Research Centre on Multilingualism's ongoing project "Covert Translation," which considers how other European languages are gradually losing their identities through the impact of global English.
Soldin, Rainer. "Devouring the Other: Cannibalism, Translation and the Construction of Cultural Identity." 109–122.
Through Haroldo de Campos's project of "transcreation," considers how (self)translation impacts cultural identity and literary subjectivity.
Strouse, Corinna. "Voicing the Minority: Self-Translation and the Quest for the Voice in Gaelic Poetry." 125–40.
Connects personal and collective identities in the contexts of self-translations and reception of work in modern Scottish Gaelic.
Maher, Brigid. "Identity and Humour in Translation: The Extravagant Comic Style of Rosa Cappiello's *Paese fortunate*." 141–54.
Considers the questions posed for translators by Cappiello's textual manifestations of humor as conveyors of personal and bicultural experience.
Martin, Alison. "Rerouting the Self: Georg Forster's *Reise um die Welt*." 155–68.
Accounts for the transformation of *Voyage Round the World*, Forster's 1776 account of Cook's second voyage, as revised and expanded into *Reise um die Welt* (1778–1784).
Roth, Daniel. "Lost in Translation: Shifts of Self and Identity in the English Versions of Patañjali's Yogasutra." 169–82.
Charts how Western translations and modernizations have eroded Patañjali's radical vision of selfhood.

*Social Answers* 6.2 (June 2008). "Narrative Knowing, Living, and Telling." Guest ed. Matti Hyvärinen, Jarmila Mildorf, and Kai Mikkonen.
Hyvärinen, Matti, Jarmila Mildorf, and Kai Mikkonen. "Introduction." 225–31.
Introduces issues involved in exploring narrative as a way of thinking.
Herman, David. "Narrative Theory and the Intentional Stance." 233–60.
Proposes a strategy for analyzing how narrative practices require inferences about intention and ground stories and intentional systems in each other.
Hyvärinen, Matti. "'Life as Narrative' Revisited." 261–77.
Reconsiders Jerome Bruner's 1987 article to suggest that the function of narration is to console, solve, or deal with the "uncanniness" of life and shattered expectations.

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Mildorf, Jarmila. "Thought Presentation and Constructed Dialogue in Oral Stories: Limits and Possibilities of a Cross-Disciplinary Narratology." 279–300.
Discusses the methodological implications of free indirect discourse for cross-disciplinary narratology by looking at oral narratives sampled from illness narratives on the UK's Different Personal Experiences of Health and Illness website.

Mikkonen, Kai. "Presenting Minds in Graphic Narratives." 301–321.
Examines how graphic narratives stimulate viewers'/readers' engagements with the minds of characters and narrators.

Flanagan, Joseph. "Knowing More Than We Can Tell: The Cognitive Structure of Narrative Comprehension." 323–45.
Offers a cognitive approach to narrative that moves away from "representational" paradigms.

Brockmeier, Jens. "*Austerlitz*'s Memory." 347–67.
Reads Sebald's *Austerlitz* as providing a new autobiographical process of narrative meaning-making that constitutes what Ricoeur has called human time.

Jerng, Mark. "Giving Form to Life: Cloning and Narrative Expectations of the Human." 369–93.
Analyzes Kazuo Ishiguro's dystopian novel *Never Let Me Go* in the context of fictional representations of cloning and contemporary debates on the ethics of cloning.

Freissman, Stephan. "A Tale of Autistic Experience: Knowing, Living, Telling in Mark Haddon's *The Curious Incident of the Dog in the Night-Time*." 395–417.
Based on Haddon's work, considers the potentials of narrative as a cognitive instrument.

Karttunen, Laura. "A Sociostylistic Perspective on Negatives and the Disnarrated: Lahiri, Roy, Rushdie." 419–41.
Clarifies Gerald Prince's concept of the disnarrated by relating it to the pragmatic and rhetorical functions of negatives in language and literature.

Uddén, Anna. "Narratives and Counter-Narrative—Quixotic Hermeneutics in Eighteenth-Century England: Charlotte Lennox, 'The Female Quixote.'" 443–57.
Through an investigation of its interpretive history, reads the novel as a parody of Samuel Johnson's style and literary norms.

Korhonen, Kuisma. "Towards a Post-Levinasian Approach to Narratives: Facing Baudelaire's 'Eyes of the Poor.'" 459–80.
Using Baudelaire's work, argues for a "post-Levinasian" approach to narrativity that respects the ethical priority of the Other, while taking into account historical and political contexts.

Sklar, Howard. "Narrative as Experience: The Pedagogical Implications of Sympathizing with Fictional Characters." 481–501.
Based on his work with Finnish secondary school students, shows how to create a narrative-based curriculum aimed at developing students' emotional awareness and ethical reflection.

*Poetics Today* 29.1 (Spring 2008). "Photography in Fiction." Ed. Silke Horstkotte and Nancy Pedri.

Horstkotte, Silke, and Nancy Pedri. "Introduction: Photographic Interventions." 1–29.
Introduces issues relating to the development of a critical idiom for understanding what is distinctive about photography and its use in literature.

Louvel, Liliane. "Photography as Critical Idiom and Intermedial Criticism." 31–48.

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...gests an overview and field of inquiry for various forms of photo-text interaction in ...tieth-century literature.

...skotte, Silke. "Photo-Text Topographies: Photography and the Representation of Space in W. G. Sebald and Monika Maron." 49–78.

...siders the consequences of different photo-text arrangements by reading the photograph ...layered space linking represented reality with the space of its reception.

...linger, Carolin. "Imaginary Encounters: Walter Benjamin and the Aura of Photography." 79–101.

...tes Benjamin's concept of the aura to his writing on portrait photography, and particu...y on Kafka's childhood photo.

...ch, Marianne. "The Generation of Postmemory." 103–128.

...sits her concept of postmemory particularly as it applies to the fictional intergenerational ...fer of memory.

...erson, Mark M. "Documents, Photography, Postmemory: Alexander Kluge, W. G. Sebald, and the German Family." 129–53.

...s the idea of postmemory to explore the deep-seated distrust of the image in post-World ...r II Germany.

...i, Nancy. "Documenting the Fictions of Reality." 155–73.

...ed on the use of photography in *Roland Barthes by Roland Barthes,* argues that photo...phs in life writing invite readers to look beyond what is imaged to private experiences ...r than to a universal reality.

...ms, Timothy Dow. "Photographs on the Walls of the House of Fiction." 175–95.

...siders the history of photography in fiction, from the nineteenth century to W. G. Se...d concentrating on issues of genre.

...g, J. J. "Paratextual Profusion: Photography and Text in Bertolt Brecht's War Primer." 197–224.

...resses Brecht's attempt, given Marxism's suspicion of the image, to recaption docu...ntary news photos for use in a photo book that would provide a Marxist critique of ...alism.

...*Culture* 20.1 (Winter 2008). "The Public Life of History." Ed. Bain Attwood, Dipesh Chakrabarty, and Claudio Lomnitz.

...s explore the effect of contemporary politics of recognition on historical practice.

...ncey, George. "How History Mattered: Sodomy Law and Marriage Reform in the United States." 27–38.

...ghts the roles of competing narratives of the history of sexuality and marriage in legal ...ons and public debates.

...itz, Claudio. "Narrating the Neoliberal Moment: History, Journalism, Historicity." 39–56.

...ctions on the relationship between historiography and public commentary by an aca...ic historian who is also an editorial columnist for the *Mexico City Excelsior.*

...acharya, Neeladri. "Predicaments of Secular Histories." 57–73.

...iders how recent secular national histories in India have been shaped by attempts to ...e and transcend communal frameworks.

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Attwood, Bain. "In the Age of Testimony: The Stolen Generations Narrative, 'Distance' and Public History." 75–95.
Highlights the tensions between "stolen generations" narratives and those constructed with the traditional instruments of academic history.
Johnson, Miranda. "Making History Public: Indigenous Claims to Settler States." 97–117.
Argues that disputes about what counts as history, and how historical practices should be evaluated, are disputes about the transformation of local pasts into public history.
Posel, Deborah. "History as Confession: The Case of the South African Truth and Reconciliation Commission." 119–41.
Addresses shifts in public understandings of history that enable and constrain truth and reconciliation commissions.
Chakrabarty, Dipesh. "The Public Life of History: An Argument out of India." 143–68.
Asks if the Western academic discipline of history can have a public life in popular culture.

*Qualitative Research* 8.3 (July 2008). "Narrative Methodologies." Ed. Liz Stanley and Bogusia Temple.
Tamboukou, Maria. "Re-imagining the Narratable Subject." 283–92.
Problematizes sequence as a necessary condition for defining and making sense of narrative.
Seaton, Erin E. "Common Knowledge: Reflections on Narratives in Community." 293–306.
Using ethnographic and narrative research with eighth grade students from rural New Hampshire, highlights the complexity of narratives built in a communal context.
Jansdotter, Anna. "Seeking a usable methodology: The production of the fin-de-siècle female prostitute." 307–315.
Considers the construction of a "subject" from textual remains.
Greenway, Judy. "Desire, delight, regret: Discovering Elizabeth Gibson." 317–24.
Shows how research into the life of a relative, poet and feminist Elizabeth Gibson, problematized the boundaries between "academic" and "family" histories, narratives, and identities.
Leskelä-Kärki, Maarit. "Narrating life stories in between the fictional and the autobiographical." 325–32.
Compares the processes of identity formation in fictional and epistolary texts.
Watson, Kate. "Tensions and Aporias in the Narrative Construction of Lives." 333–37.
Tension between the expected and unexpected both drives and undermines narrative.
King, Nicola. "Plotting the lives of others: Narrative structure in some recent British autobiography." 339–46.
Discusses structural and ethical uses of hindsight in British memoirs and autobiographies.
Conway, Daniel. "Masculinities and narrating the past: Experiences of researching white men who refused to serve in the apartheid army." 347–54.
Analyzes identity constructions and representations of the past in qualitative interviews with white men who refused to serve in the apartheid-era South African Defence Force.
Temple, Bogusia. "Narrative analysis of written texts: reflexivity in cross language research." 355–65.
Explores narratives produced by researchers in languages that participants did not use.
Dampier, Halen. "Re-reading as a methodology: The case of Boer Women's testimonials." 367–77.

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gures for re-reading as a way to interrogate a text's contexts of production and reception.

e Fina, Anna, and Alexandra Georgakopoulou. "Analysing narratives as practices." 379–87.
poses a social science framework for analyzing narratives that focuses on the their local
asioning in interaction with their participation in a variety of macro-processes.

, Lauren, and Jane Montague. "Analysing men's written friendship narratives." 389–97.
ers a way to access narratives that can be used to explore the culture of men's friendship.

ucet, Andrea, and Natasha S. Mauthner. "What can be known and how? Narrated sub-
jects and the Listening Guide." 399–409.
vides the Listening Guide as a multilayered way of tapping into methodological, theo-
ical, epistemological, and ontological dimensions of the narrated subject.

ett, Jane. "The narrative potential of the British Birth Cohort Studies." 411–21.
gests long-term projects like the British Birth Cohort Studies as a source of case histories.

omas, Carol. "Cancer narratives and methodological uncertainties." 423–33.
dresses methodological uncertainties that arose early on in a research project involving
ondary data analysis of lengthy interview transcripts with cancer patients and caregivers.

nley, Liz. "Madness to the method? Using a narrative methodology to analyse large-scale
mplex social phenomena." 435–47.
plores the value of narrative inquiry for investigating large-scale complex social phenom-
a such as the rise of proto-nationalism in South Africa and women's role in it,

*ories in Anthropology* 37.2–3 (Apr. 2008). "Anthropology and Biography." Ed. Roger Ivar Lohmann.

mann, Roger Ivar. "Biographies of Anthropologists as Anthropological Data." 89–101.
gues that biographies of anthropologists, like life histories of ethnographic informants,
vide information about, and data for, anthropology.

z, David H. "On the Ambivalence of Orthodoxy in American Anthropology." 102–121.
onicles the establishment of a professional and academic discipline from the work of
ly self-taught anthropologists.

nley, Curtis M. "Personalities and Institutions in Americanist Archaeology, 1850–1950." 122–35.
ough the careers of Ephraim Squier, Alfred Maudslay, and Byron Cummings, tracks the
fessionalization of the field.

ell-Nordbladh, Elisabeth. "Timely Tales: On Biographies of Pioneering Women Ar-
chaeologists." 136–68.
iques *Breaking Ground: Pioneering Women Archaeologists,* Getzel Cohen and Martha
p Joukowsky's edited collection of biographies of twelve female field archaeologists.

is, Herbert S. "Franz Boas: Boon or Bane?" 169–200.
ey of Boas biographies reveals his impact on the politics and ethics of anthropology, and
prevalence of women in the field.

ivan, Gerald. "Three Boasian Women: Margaret Mead, Ruth Benedict, and Ruth Lan-
des." 201–230.
new look shows their careers to still be of value, while reviving the general Boasian project.

olette, Patrick. "Anthropology in the UK: Never Mind the Biographies, Here's the
Reflexive Symbols." 231–58.

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Focusing on the concept of the intellectual biography, explores the relational and symbo importance of life histories for the reflexive history of anthropology.

Grinker, Roy Richard. "The Politics of Knowledge: Julian Steward, Leslie White, Melv Herskovits, and L. Luca Cavalli-Sforza." 259–76.

Illustrates the historical roots of current public archaeology.

Roeber, A. G., ed. *Ethnographies and Exchanges.* University Park: Penn State UP, 2008.

Essays address the interactions of First Peoples with French-speaking Roman Catholics an German-Speaking Moravian Protestants.

Edmunds, David. "'This Much Admired Man': Isaac Glikhikan, Moravian Delaware" 1–16.

Explores the relationship between Munsee (Delaware) war chief Glikhikan and David Zei berger and the Moravians in northwestern Pennsylvania in the late 1700s.

Feest, Christian F. "Moravians and the Development of the Genre of Ethnography." 19–3

Reviews the traditions of ethnography the Moravians inherited, and the contributions th made to the discipline.

Wellenreuther, Hermann. "The Succession of Head Chiefs and the Delaware Culture of Co sent: The Delaware Nation, David Zeisberger, and Modern Ethnography." 31–48.

Interrogates the meaning of notions such as "nation," "friendship," and "consent" in consid ering the implications of the succession of the head chiefs of the Delaware Nation.

Grumet, Robert S. "Zeisberger's Diaries as a Source for Studying Delaware Sociopolitical Organization." 49–64.

Uses Zeisberger's diaries to examine descent notions, lineages, and the development of soci practices and controls.

Deslandres, Dominique. "The Impossible Acculturation: French Missionaries and Cultura Exchanges in the Seventeenth Century." 67–76.

Argues against the possibility of acculturation in comparing efforts by Jesuit and Moravia missionaries to understand the languages and cultures of First Peoples.

Codignola, Luca. "The Holy See and the Conversion of Aboriginal Peoples in North Amer rica, 1760–1830." 77–96.

Considers the practices of Catholic engagement in North America in competition with Moravian and other Protestant counterparts.

Bilodeau, Christopher J. "Policing Wabanaki Missions in the Seventeenth Century." 97– 114.

Close reading of how medieval European liturgical rituals connected French Catholics and the Wabanaki in Maine.

McClinton, Rowena. "The Moravian Missionaries of Bethlehem and Salem." 115–24.

Details misunderstandings between the Cherokee and Moravian missionaries, and how un intended consequences of Cherokee acceptance of some European ways challenged the mi sionaries' vision of their project.

Woodward, Walter W. "'Incline Your Second Ear This Way': Song as a Cultural Medium in Moravian Mission Towns." 125–42.

Focuses on the role of their hymnography in Moravian communal life and in their succes among European and non-European converts.

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Siegrun. "Munsee Social Networking and Political Encounters with the Moravian Church." 145–64.
Examines how Munsee neighbors resisted Moravian missionary efforts while using them to political advantage.
Jane T. "The Gender Frontier Revisited: Native American Women in the Age of Revolution." 165–74.
Zeisberger's diaries raise questions of "gender frontiers" between Moravian women and women of the Mahican and Delaware peoples.
Pleasant, Alyssa. "A Footing Among Them: Haudenosaunee Perspectives on Land Cessions, Government Relations, and Christianity." 175–92.
Addresses Seneca responses to Presbyterian missionary exchanges in the Buffalo Creek area of New York in the early 1800s.
Jullie Tomberlin. "Translation as a Prism: Broadening the Spectrum of Eighteenth-Century Identity." 195–207.
Translator of Zeisberger's diaries explores how translation creates a new cultural entity, not indigenous to either its originating culture or the one for which it is intended.

*Literary Journal* 2 (Spring 2008). "Reading History, Memory, and Forgetting." Ed. Minrose Gwin.
Minrose. "Introduction: Reading History, Memory, and Forgetting." 1–10.
Marks the processes and histories of memory and forgetting that construct Southern history.
Brenda Marie. "Writing Home." 19–41.
Award-winning poet reflects on place and home in the context of her personal, family, and community history in New Orleans.
Larry J., and Peggy G. Hargis. "Surveying Memory: The Past in Black and White." 42–69.
Explains how they use data from longitudinal, national social surveys to track how memories of national and world events cluster along racial and regional lines.
Margaret D. "On Flags and Fraternities: Lessons on Cultural Memory and Historical Amnesia in Charles Chesnutt's 'Po' Sandy.'" 70–86.
Describes teaching Chesnutt's conjure stories to address how seemingly harmless cultural formulations of a romanticized Old South support continued oppressions.
Jennifer D. "Jean Toomer's *Cane* and the Erotics of Mourning." 87–101.
Focuses on how in *Cane*, sexuality and loss intersect at the black female body.
Robert. "A Southern Sublimation: Lynching Film and the Reconstruction of American Memory." 102–120.
Chronicles the history of lynching films, from the beginning of movie making in the 1890s.
Rebecca. "Mourning Emmett: 'One Long Expansive Moment.'" 121–37.
Describes how her experience of Hurricane Katrina, fifty years after Emmett Till's murder, led her to performance work inscribing the history of southern racial trauma.
Christopher. "Making Civil Rights Harder: Literature, Memory, and the Black Freedom Struggle." 138–50.
Uses Martin Luther King's 1964 memoir *Why We Can't Wait* and Anthony Grooms's novel *Bombingham*, shows how movement "histories" operate as emplotted narratives.

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Edelstein, Sari. "'Pretty as Pictures': Family Photography and Southern Postmemory in Porter's *Old Mortality*." 151–65.

Argues that Marianne Hirsch's concept of postmemory offers a way of understanding southern modernism.

McHaney, Pearl Amelia. "History and Intertextuality: A Transnational Reading of Eudora Welty's *Losing Battles* and Sindiwe Magona's *Mother to Mother*." 166–81.

Considers what can be gained by transnational intertextual readings.

Turner, Daniel Cross. "Restoration, Metanostalgia, and Critical Memory: Forms of Nostalgia in Contemporary Southern Poetry." 182–206.

Interrogates the range of current southern poetics of nostalgia in the work of George Scarborough, Donald Justice, and Henry Taylor.

Shaw, Jonathan Imber. "Evil Empires: *Blood Meridian*, War in El Salvador, and the Burdens of Omniscience." 207–231.

Links the depictions of violence and use of prolepsis in Cormac McCarthy's novel to the Reagan administration's political philosophy.

Hinrichsen, Lisa. "'I can't believe it was really real': Violence, Vietnam, and Bringing War Home in Bobbie Ann Mason's *In Country*." 232–48.

Argues that trauma study offers a new language for understanding how southern literature revisits old injuries and depicts community memorializations.

Tettenborn, Éva. "'But what if I can't change?' Desire, Denial, and Melancholia in Rendall Kenan's *A Visitation of Spirits*." 249–66.

Investigates the interaction of social economies of melancholia in Kenan's work.

Donaldson, Susan V. "Telling Forgotten Stories of Slavery in the Postmodern South." 267–83.

Shows how Edward P. Jones's and Valerie Martin's 2003 novels of antebellum plantation life revise the historical record by questioning records constructed through erasure.

Duboin, Corinne. "Trauma Narrative, Memorialization, and Mourning in Phyllis Alesia Perry's *Stigmata*." 284–304.

Highlights Perry's narrative strategies for representing the largely ignored voices of black women, ghosts of a violent historical reality.

Salvaggio, Ruth. "Forgetting New Orleans." 305–316.

Contrasts images of New Orleans as a forgotten city and the "city that care forgot" with the historical city where traumatic aspects of the past are preserved and surface spectrally.

*Studies in the Novel* 40.1–2 (Summer 2008). "Postcolonial Trauma Novels." Ed. Stef Craps and Gert Buelens.

Craps, Stef, and Gert Buelens. "Introduction: Postcolonial Trauma Novels." 1–12.

Surveys intersecting developments of trauma study and postcolonial studies.

Whitehead, Anne. "Journeying through Hell: Wole Soyinka, Trauma, and Postcolonial Nigeria." 13–30.

Uses Soyinka's writing to question the application of trauma studies, a Western construct, to the experience of suffering and oppression of African postcolonial subjects.

Novak, Amy. "Who Speaks? Who Listens? The Problem of Address in Two Nigerian Trauma Novels." 31–51.

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how Christopher Abani's *GraceLand* and Chimamamanda Ngozi Adichie's *Half of a Sun* challenge the notion of a colonial past, in light of neocolonial exploitation.

, Laura. "The Curse of Constant Remembrance: The Belated Trauma of the Slave ade in Ayikwei Armah's *Fragments*." 52–71.

the novel's heavy material focus as implicating Africans as (slave) traders long oriented individual material gains and as a means by which they forget their traumatic past.

one, Robert. "'You Would Not Add to My Suffering If You Knew What I Have en': Holocaust Testimony and Contemporary African Trauma Literature." 72–85.

rative survey of Holocaust testimony and recent works about genocide, mass murder, cide in Africa.

, Rosanne. "Mortgaged Futures: Trauma, Subjectivity, and the Legacies of Colo- lism in Tsitsi Dangarembga's *The Book of Not*." 86–107.

Dangarembga's book as making a case for stepping away from the Holocaust as the one traumatic event .

, Mairi Emma. "Apartheid Haunts: Postcolonial Trauma in Lisa Fugard's *Skinner's ift*." 108–126.

that Fugard's fragmented, non-traditional narrative employs multiple characters as es to present different perspectives that subvert the isolating effects of trauma.

, Shane. "'This Text Deletes Itself': Traumatic Memory and Space-Time in Zoë Wicomb's *David's Story*." 127–45.

Wicomb's narrative techniques as ways of dramatizing historical ruptures in south- ica while questioning the adequacy of narrative to heal or restore agency.

, Ana. "The Past in the Present: Personal and Collective Trauma in Achmat Dangor's *ter Fruit*." 146–60.

how Dangor rejects homogenized, Eurocentric approaches to trauma, such as the by revealing the distinct traumas experienced by South Africans of different races, ions, sexes, and sexual orientations.

, Victoria. "The Heterotopic Spaces of Postcolonial Trauma in Michael Ondaatje's il's *Ghost*." 161–77.

that in autopsying bodies heterotopically (unnaturally) transformed by acts of terror- il is forced to confront her colonial roots.

anovic, Pétar. "'You Your Best Thing, Sethe': Trauma's Narcissism." 178–90.

dian reading of *Beloved* and *Midnight's Children* suggests that trauma and postcolo- ratives seek understanding through withdrawal, self-absorption, and self-reliance.

, Stef. "Linking Legacies of Loss: Traumatic Histories and Cross-Cultural Empathy in ryl Phillips's *Higher Ground* and *The Nature of Blood*." 191–202.

that by simultaneously promoting affect and critical inquiry, Phillips opens up a for ethical cross-cultural encounters.

ovendale, Nancy. "The Trans/Historicity of Trauma in Jeannette Armstrong's *Slash* d Sherman Alexie's *Indian Killer*." 203–223.

s the trans/historical as "the intergenerational trauma of Native communities" that s "toward a trauma that takes place and is repeated in multiple epochs."

erg, Michael. "Decolonizing Trauma Studies: A Response." 224–34.

to relocate trauma studies in light of "the multidirectionality of collective memory."

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*Studies in Twentieth and Twenty-First Century Literature* 31.1 (2007). "Austrian Literature: Gender, History, and Memory."

Nehring, Wolfgang. "Prince Eugene and Maria Theresa: Gender, History, and Memory in Hofmannsthal in the First World War."
Discusses Hofmannsthal's essay on Prince Eugene and Maria Theresa in the context of collective memory (or cultural memory) and propaganda.

Luft, David S. "Cultural Memory and Intellectual History: Locating Austrian Literature."
Maps out how intellectuals contributed to reshaping collective memory of the cultural past in Austria after the Second World War.

Müller, Karl. "Images of the Second World War in Austrian Literature after 1945."
Examines the impact of post-1945 novels by participants in the Second World War on the image of history that developed in Austria during the Cold War.

Kecht, Maria-Regina. "Marlen Haushofer: Recollections of Crime and Complicity."
Focuses on Haushofer's gendered perspective on the roles of victim, perpetrator, and bystander as played out in the seemingly apolitical microcosm of the family.

Lennox, Sara. "Gender, the Cold War, and Ingeborg Bachmann."
Uses the methodology of materialist feminism to situate Bachmann's life and writing in their Cold War context.

Meyer, Imke. "Ingeborg Bachmann's Narrative 'A Step Towards Gomorrah.'"
Questions the culturally produced binary gender opposition, as well as genre conventions, in Bachmann's "Gomorrah."

Fussl, Irene. "Jewish History and Memory in Paul Celan's 'Du Liegst.'"
Biographical readings of the poem, in light of the presence of traditional Jewish and Christian texts, reveal new, discordant, intertextual levels.

Morris, Leslie. "Translating Czernowitz: The 'Non-Place' of East Central Europe."
Examines the rhetorical and textual recreations of Czernowitz as a "place" on contemporary maps of Jewish mourning, and specifically in the work of Rose Ausländer.

Remmler, Karen. "Geographies of Memory: Ruth Beckermann's Film Aesthetics."
Views the films by the Jewish Austrian filmmaker Ruth Beckermann through the prose of W. G. Sebald.

Lorenz, Dagmar C. G. "Viennese Memories of History and Horrors."
Explores Vienna's rivaling memories through literary and autobiographical works by Viennese authors of different generations.

Riegler, Roxane. "The Necessity of Remembering Injustice and Suffering: History, Memory, and the Representation of the Romani Holocaust in Austrian Contemporary Literature."
Considering the role of memory in history, and in autobiographical, fictive, and dramatic works about the Romani Holocaust leads to blurring the boundaries between history and literature.

Honegger, Gita. "Staging Memory: The Drama Inside the Language of Elfriede Jelinek."
Focuses on Jelinek's problematic relationship to her native Austria, as it is reflected in her most recent plays.

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Eleanor, and Christl Verduyn, eds. *Asian Canadian Writing beyond Autoethnography.* Waterloo: Wilfrid Laurier UP, 2008.

lores how Asian Canadian authors have transformed autoethnography and ethnographic biography.

Eleanor, and Christl Verduyn. "Introduction." 1–27.

sses how literary and cultural practices of Canadians of ethnic heritage go beyond the s toward new expressions and representations of identity and difference.

boureli, Smaro. "The Politics of the Beyond: 43 Theses on Autoethnography and Complicity." 31–54.

siders how autoethnography has come about, what it signifies, and what moving beyond ght express.

Paul. "Autoethnography Otherwise: Challenging Poetics and Re-Meaning Race in Fred Wah's Creative Critical Writing." 55–70.

ming that Wah's work forces critics to engage in autoethnography, explores the con- d relations of literary studies to anthropology.

r, Kristina. "Tides of Belonging: Reconfiguring the Autoethnographic Paradigm in Shani Mootoo's *He Drown She in the Sea.*" 71–84.

es that the novel suggests alternatives to the link presumed to exist between "minority rs" and the culture(s) represented in their texts.

Larissa. "Strategizing the Body of History: Anxious Writing, Absent Subjects, and Mar- keting the Nation." 87–114.

mines how Evelyn Lau and Wayson Choy complicate familiar genres such as the diary, memoir, and auto(ethnobio)graphy.

ar-Dominguez, Pilar. "The Politics of Gender and Genre in Asian Canadian Women's Speculative Fiction: Hiromi Goto and Larissa Lai." 115–32.

es speculative fiction theory to address the politics of representation in Goto's and Lai's ks.

Joanne. "'auto-hyphen-ethno-hyphen-graphy': Fred Wah's Creative-Critical Writing." 133–50.

cks Wah's creative-critical poetics of the "hyphen between image and text."

Christine. "Troubling the Mosaic: Larissa Lai's *When Fox Is a Thousand,* Shani Moo- too's *Cereus Blooms at Night,* and Representations of Social Differences." 143–78.

s the contrasting marketing and reception of Lai's and Mootoo's works to the ethnic cities of their authors.

po, Ming. "Ken Lum, Paul Wong, and the Aesthetics of Multiculturalism." 179–200.

g work by Ken Lum and Paul Wong, urges reconfiguration of how art by "others" is ved and received.

Tara. "Potent Textuality: Laiwan's Cyborg Poetics." 201–224.

s how Laiwan's border-crossing subjectivity affects her textual use of different media.

ński, Eva C. "'Do not exploit me again and again': Queering Autoethnography in Suniti Namjoshi's *Goja: An Autobiographical Myth.*" 227–46.

es that Namjoshi's experimental work, as a cosmopolitan border subject moves "be- autoethnography" on a map of contemporary, postcolonial, transnational literature.

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Pirbhai, Miriam. "An Ethnos of Difference, a Praxis of Inclusion: The Ethics of Global Citizenship in Shani Mootoo's *Cereus Blooms at Night*." 247–66.
Examines Mootoo's ethics of global citizenship as a praxis of inclusion that creates a vehicle of affiliation for multiply identified individuals and collective identities.

Lorre, Christine. "Ying Chen's 'Poetic Rebellion': Relocating the Dialogue, in Search of Narrative Renewal." 267–94.
Notes how Chen's late work moves increasingly beyond the ethnographic.

Tygstrup, Frederik, and Ulrik Ekman, eds. *Witness: Memory, Representation, and the Media in Question*. Copenhagen: Museum Tusculanum/U of Copenhagen, 2008.
Essays question notions of witnessing and attestation in recent and contemporary Western culture.

Ekman, Ulrik. "Welcome: Witness." 15–36.
Introduces issues relating to positionalities of hosting and witnessing.

Carlemalm, Victoria. "Witnessing the Loss and Trauma of History in Antanas Škéma's *Isaac*." 39–45.
Documents the movement of different traumas of history scattered in the narrator's consciousness.

Birke, Dorothee. "War, Subjectivity, and the Notion of Witnessing in Kazuo Ishiguro's Novel *A Pale View of Hills*." 46–52.
Argues that rather than being "witness literature," Ishiguro's novel is a fictional exploration of what it means to be a witness.

Müller, Herta. "When We Don't Speak, We Become Unbearable, and When We Do, We Make Fools of Ourselves. Can Literature Bear Witness?" 53–64.
Describes her own works not as testimonies, bearing witness, but as responses to learning more and more that cannot be said.

Nielsen, Sofie. "Attestation and Representation in German Pop Literature." 65–71.
Examines the relationship of German pop literature from the 1990s to the problem of cultural memory and archives.

Basseler, Michael. "Memory's Perspective in Ian McEwan's *Enduring Love*." 75–81.
Focuses on how McEwan uses thematic and formal strategies to question the nature of memories and the reliability of witnessing.

De la Nuez, Rubén. "Anamnesis: Poetics of Shelving." 82–88.
Uses the art event Documenta 11, held in Kassel in 2002, to question the notion of archiving.

Herweg, Nikola. "Hieroglyph of an Epoch: A Metaphor of Memory in the Works of the Austrian-Jewish Writer and Psychoanalyst Anna Maria Jokl." 89–96.
Examines the importance of a memory metaphor—glass panes etched with signs of memory—in Jokl's works.

Nünning, Ansgar. "Memorial Cultures and Literary Studies: Concepts and Functions of Memory as a Challenge to Research on Witnessing." 97–112.
Bridges the gap between discourses of witnessing used in literary studies and in memory studies.

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Mull, Sarah. "Women's Travel Writing of the Black Atlantic and the Cultural Memory of Slavery: Ellen Ombre's *Wie goed bedoelt.*" 115–22.
esses how a rhetoric of the cultural memory of slavery impacts Ombre's 1990s travel ive of Benin.
ning, Vera. "Witnesses, Collective Memory, and British National Identity." 123–39.
ematizes notions of witness by highlighting similarities between memorializations of l and fictitious events.
man, Kerstin. "The Amnesiac Flashback: Theories, Fiction, and Trauma." 143–49.
Robert Ludlum's novel *The Bourne Identity*, and its film adaptations, to explore the n of amnesiac flashbacks.
th, Cathy. "History as False Witness: Trauma, Politics, and War." 150–73.
epacking the political context of the notion of posttraumatic stress disorder in the US g the Vietnam era, suggests what it might mean for a historical event to be a trauma.
s, Désirée. "Torture during the Algerian War of Liberation: The Perpetrator with a Human Face in Maissa Bey's *Entendez-vous dans les montagnes . . .*" 174–81.
mines Bey's strategies for evoking the humanity of a perpetrator of torture during the ian War.
le, Anette. "The Transformation of Memories: The Witness as a Survivor and as a Suffering Victim." 182–88.
ary testimonies by Norwegian concentration camp survivor Erling Bauck illustrate pos- ies for transforming and representing memories.
-Cohen, Seth. "What Counts as True? Pictures and Fiction in W. G. Sebald." 191–97.
nogates Sebald's use of photographs in light of questions of evidence and witness.
r, Charlotte. "The Russian Avant-Garde in memoriam." 198–205.
nders how memories of the historical avant-garde function in the formation of new -garde identities in postwar Soviet Russia.
, Ricarda. "Witnessing the 'Road Kill': Police Photographs in Art." 206–214.
Mell Kilpatrick's 1940s and 1950s photographs of car crashes, and Andy Warhol's *Death in America* series to consider how we experience violent death in art.
, Eva. "'Memory is Treachery': Witnessing, Memory, and Unreliable Narration in Christopher Nolan's Film *Memento.*" 217–23.
es on how memory is presented on the story level and the discourse level in *Memento.*
k, Eivind. "The Unseen of the Real: Or, Evidential Efficacy from Muybridge to *The Matrix.*" 224–32.
s how new technological media are instruments of seeing the unseen.
r, Suzanne Ø. "The Event and Its Record: Witnessing and Media Re-Presentations." 33–40.
nges distinctions between the singularity of a live broadcast of an event and the re- le character of the record.
, Louise. "Concrete Thought and the Narrative Wall: Graffiti—Monument and Ruin" 43–49.
s how graffiti, by relishing the temporary while longing for permanence, historicizes the and now.

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Lambrianou, Nick. "The Subject of Immigration." 250–56.
Relates philosophical discourse of transformations of the self to geopolitical discourse of transformations of borders, states, and peoples.

Vaa, Aaslaug. "Expanding Field(s) of Witnessing." 257–64.
Discusses Raffael Rheinsberg's Island Museum project on the island of Andøy in Nordland, Norway.

Holm, Hendrik. "Representing Evil. A Comment on the Intellectual and Artistic Use of Pictures from the War on Terrorism." 267–74.
Interrogates the relationship between representation and evil.

Madsen, Rasmus Øhlenschlæger Madsen. "The Blinded Eyewitness." 275–81.
Reading Christopher Hitchens's "For Patriot Dreams" suggests the witness as an exemplary figure for the essayist.

Pedersen, Jacob Lund. "An Art After: Testimony in Christian Boltanski." 282–88.
Examines the testimonial strategies in Boltanski's work.

Connor, Steven. "Overlooking." 291–302.
Correlates sensory and ethical dimensions of witnessing and bearing witness.

Hoth, Stefanie. "Witnessing the Catastrophe: The Media-Specific Staging of 9/11 in Monica Ali's *Brick Lane* and Spike Lee's *25th Hour*." 303–310.
Focuses on literary and audiovisual conventions leading to different treatments of the events of 9/11.

Søondergaard, Morten. "Staging the Hybrid—Some Considerations Regarding Contingent Art Forms and the Expert Witness." 311–14.
Links the notion of witnessing to museums' staging and preserving of "unstable" and hybrid art forms.

Zangenberg, Mikkel Bruun. "Witnessing at War: The Belligerent Gaze." 315–33.
Referring to World War I and events in Abu Ghraib prison, examines the nature and modality of looking in and at warfare.

Alexandrova, Alena. "Limits in Suspension: *On Memoria* by Bill Viola." 337–43.
Addresses how Viola's work intervenes in histories of witnessing.

Hauthal, Janine. "Spectatorship in the Theatre: Negotiations between the Audience as Witness and the Performer as Confessor in the Theatre of Forced Entertainment." 344–50.
Maps the British theatre company's strategies for producing witnesses rather than spectators.

Jalving, Camilla. "Solid Sea: Performing the Witness in the Work of Multiplicity." 351–58.
Using the work of Milan-based artist group Multiplicity, asks what witnessing means in relation to visual art.

Børset, Bodil. "Witnessing and Mediation of the Hindenburg Event in Andreas Ammer and FM Einheit's Radio Play *Crashing Aeroplanes* (2001)." 361–68.
Compares the 1937 NBC radio recording of the Hindenberg crash to the 2001 radio play *Crashing Aeroplanes.*

Göran, Mia. "The Aesthetic Zero: A Condition for the Witnessing of Art-Situations." 369–75.
Examines John Cage's strategies for creating art situations in which participants become witnesses.

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...ner, Ansgar. "Fighting the Spectres Haunting Europe—Wolfgang Koeppen's Radio Es-...ay "A Fragment of the Bull's Skin" as a Case Study of Witnessing Fascism and the ...Memory of the Spanish Civil War in West-German Mass Media." 376–82.
...gests Koeppen's radio essay as a continuation of his fictitious literary treatments of ...War reality.
...ardt, Nina. "Through the Eyes of Witnesses and the Media: Refracted Perceptions of ...the Holocaust in the War Crimes Trials of the 1960s." 385–92.
...yses the impact of war crimes trials of the 1990s on the construction of collective ...ory.
...ser, Thomas. "History, Media, and Memory—Three Discourses in Dispute?" 393–...413.
...ws how the encounter of history and memory on the terrain of media has created a ...riality of trauma.
...meier, Guido. "Technical Testimony: (Audio-)Visual Media as Witness." 414–20.
...s on the level of evidence, there can be such a thing as technical testimony—if media ...ear witness.

*...niversity Bookman* 46.1 (Spring 2008). "The Lives of Others." Online ed. <http://...www.kirkcenter.org/index.php/bookman>.
...n, James E., Jr. "The Legacies of Edmund Burke and Robert Frost."
...view with Peter J. Stanlis on his biographical and critical work on Burke and Frost.
...son, Carl. "The State of Biography."
...ation on the current state of biographical writing, from Johnson through Ellman and ...emphasizing the need for ruthlessness.
...n, James. "Sketches of Painterly Lives."
...how recent biographies of artists succeed in bringing the tone and approach of Vasari ...present.
...i, Joseph S. "The Witness Revealed."
...ders the impact on the development of American conservatism of Whittaker Cham-...autobiography *The Witness.*

*...Resources* 24.2 (June 2008). "Visual Collections as Historical Evidence." Ed. Craig ...Horner, Katy Layton-Jones, and David Stewart.
...olly, Stephen. "Unseeing the Past: Vision and Modern British History." 109–118.
...ders how the status and functions of "visual" evidence have been marginalized in his-...writing about the British eighteenth and nineteenth centuries since the late 1970s.
..., Robin. "Reading Architecture: St. Andrew's Church, Dublin, 1670–1990." 119–...32.
...St. Andrew's, suggests how the close study of the architectural history of a single ...g can address various cognate issues.
...ield, Mick. "The Contribution of the National Banner Survey to Debates on Nine-...enth-Century Popular Politics." 133–44.
...gh Manchester's People's History Museum survey of banners held in UK museums, ...how banners can serve as evidence about nineteenth-century political processes.

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Clampin, David. "'The war has turned our lives upside-down': The Merit of Commercial Advertising in Documenting the Cultural History of the British Home Front in the Second World War." 145–58.

Explores the value of commercial advertising between 1939 and 1945 as an accurate reflection of life on the home front.

Walton, John. "Commemorating the Co-op: Nostalgia, Identity and the Visual Traces of the Co-operative Movement in Twentieth-Century Britain." 159–72.

Examines visual evidence from the heydey of the consumer cooperative movement, and the movement's transformation during the last third of the twentieth century.

Stewart, David. "The British Labour Party, 'Parliamentary Socialism,' and Thatcherism, 1979–1990: A Visual Perspective." 173–88.

Using posters and cartoons, analyzes the British Labour Party's interaction with Thatcherism during the 1980s.

Layton-Jones, Katy. "Referencing Visual Sources as Historical Evidence." 189–99.

Addresses the need for a consistent and comprehensive system for referencing visual material in academic historical research.

Weintraub, E. Roy, and Evelyn L. Forget, eds. *Economists' Lives: Biography and Autobiography in the History of Economics.* Annual Supplement to the *History of Political Economy* 39. Durham: Duke UP, 2007.

Weintraub, E. Roy, and Evelyn L. Forget. "Introduction." 1–7.

Introduces the ambivalent place of life writing in the history of economics.

Hacohen, Malachi. "Rediscovering Intellectual Biography—and Its Limits." 9–29.

Explores the strengths and weaknesses of biography for conducting intellectual history.

Popkin, Jeremy D. "Is Autobiography Anti-academic and Uneconomical? Some Thoughts on Academic Autobiography." 30–47.

Considers the impact of scholars' particular disciplines on their autobiographical writings.

Backhouse, Roger E. "Lives in Synopsis: The Production and Use of Short Biographies by Historians of Economics." 51–75.

Argues that collections of short biographies can show how knowledge results from communities of economists.

Dimand, Robert W. "The Creation of Heroes and Villains as a Problem in the History of Economics." 76–95.

Points to positive and negative results of lionizing and demonizing great past economists.

Coleman, William. "The Group Life as a Genre of Economists' Life Writing." 96–114.

Reflects on how his group biography of economists in Australian public life enables a better understanding of the evolution of economics than individual biographies would.

Eakin, Paul John. "The Economy of Narrative Identity." 117–33.

Using Henry Mayhew's works, considers how ordinary people understand their economic positions.

Reay, Mike. "Using Autobiographical Statements to Investigate the Identity of American Economists." 134–53.

Based on a series of interviews he conducted, asks how twentieth-century economists understand themselves as economists.

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Tiago, and Frederic S. Lee. "The Role of Oral History in the Historiography of Heterodox Economics." 154–71.
cting "heterodox" economists, asks how to portray subcommunities of economists.
, Ross. "Oral History and the Historical Reconstruction of Chicago Economics." 2–92.
erviews and oral histories to determine what it means to be a "Chicago" economist.
Christine, and Loic Charles. "François Quesnay: A 'Rural Socrates' in Versailles?" 5–214.
on funeral orations, eulogies, and past biographies, contrasts contemporary and later s of Quesnay.
Jan-Otmar. "Some Relationships between a Scholar's and an Entrepreneur's Life: The ography of L. Albert Hahn." 215–33.
s on whether Hahn's entrepreneurial activities impacted his economic writing.
d, Robert. "'Between Worlds,' or an Imagined Reminiscence by Oskar Morgenstern bout Equilibrium and Mathematics in the 1920s." 234–68.
Morgenstern's persona to reflect on the relationships between equilibrium and math- s and subject and biographer.
in, Craufurd D. "Maynard and Virginia: A Personal and Professional Friendship." 9–91.
hether Woolf affected the development of Keynes's economics to the extent that she the attention of historians of economics.
e, Patricia. "The Intimate Spaces of Community: John Maynard Keynes and the s." 292–312.
Keynes's economics in the context of Bloomsbury relationships that influenced his in the arts.
dge, D. E. "Biography and Autobiography: Harry Johnson." 315–41.
s on the use of autobiography in his biography of Johnson.
ll, Bruce. "Life Writings: On-the-Job Training with F. A. Hayek." 342–54.
hts lessons learned while writing the biography of a particularly contested life.
rwegen, Peter. "Reflections of a Marshall Biographer." 355–66.
how biography involves a conversation with readers, as well as between subject and
raub, E. Roy. "A Personal Afterword." 367–70.
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erger, Barbara F., ed. *Queen Isabel I of Castile: Power, Patronage, Persona.* Rochester: mesis/Boydell & Brewer, 2008.
examine how the Queen and her advisers shaped, and were shaped by, fifteenth cen- rope.
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h Cuban filmmaker Luis Felipe Bernaza's 1991 *Hasta la Reina Isabel baila el danzón,* ces issues relating to understanding the iconic queen.

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Earenfight, Theresa. "Two Bodies, One Spirit: Isabel and Fernando's Construction of Monarchical Partnership." 3–18.

Argues for Isabel and Fernando's construction of a "monarchical bricolage" from elements of Castilian and Aragonese traditions.

Phillips, William D., Jr. "Isabel of Castile's Portuguese Connections and the Opening of the Atlantic." 19–28.

Identifies familial, political, and mercantile aspects of Isabel's interest in Atlantic exploration.

Knighton, Tess. "Isabel of Castille and Her Music Books: Franco-Flemish Song in Fifteenth-Century Spain." 29–52.

Inventories of books in Isabel's possession point to the international circulation of a Franco-Flemish song repertory.

Surtz, Ronald. "The Reciprocal Construction of Isabelline Book Patronage." 55–70.

Analyzes mutual interests and complex negotiations involved in Isabel's direct and indirect patronage.

Ishikawa, Chiyo. "Hernando de Talavera and Isabelline Imagery." 71–82.

Unpacks the relationship between Isabel and Hernando de Talavera as reflected in his *Retablo de Isabel la Católica.*

Ros-Fábregas, Emilio. "Melodies for Private Devotion at the Court of Queen Isabel." 83–107.

Charts Isabel's patronage of religious music through her support of Ambrosio Montesino.

Lehfeldt, Elizabeth. "The Queen at War: Shared Sovereignty and Gender in Representations of the Granada Campaign." 108–119.

Compares very different accounts by three of Isabel's employees—Fernando del Pulgar, Alfonso de Palencia, and Diego de Valera—of her role in the war against Grenada.

Casas, Rafael Domínguez. "The Artistic Patronage of Isabel the Catholic: Medieval or Modern?" 123–48.

Shows how Isabel's interests in heraldry, painting, and domestic and religious architecture reflect the transition from medieval to early modern tastes.

Gerli, E. Michael. "Conflictive Subjectivity and the Politics of Truth and Justice in *Cárcel de Amor.*" 149–68.

By focusing on Diego de San Pedro's representation of judicial procedures, highlights the shift from feudal aristocratic to nation-state practices.

Kreitner, Kenneth. "Juan de Anchieta and the Rest of the World." 169–85.

Documents the development in Anchieta's sacred music from simpler, native styles to contrapuntal, polyphonic, international compositions.

Marino, Nancy F. "Inventing the Catholic Queen: Images of Isabel I in History and Fiction." 186–99.

Surveys evolving constructions of Isabel as a cultural icon from the fifteenth through the twentieth centuries.

Wilks, Timothy, ed. *Prince Henry Revived: Image and Exemplarity in Early Modern England.* Seattle: U of Washington P, 2008.

Essays examine artistic and cultural investments in and responses to Henry (1594–1612).

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...s, Timothy. "Introduction: Image and Exemplarity." 10–21.
...ses on the impact of changing senses of exemplarity on Henry's image.
...tz, Aysha. "Humanism and the Education of Henry, Prince of Wales." 22–64.
...ges the dichotomous representations of James as a pedantic scholar and his son Henry ...intellectually curious figure with artistic, scientific, and sporting interests.
...t, Michael. "James's Reception and Henry's Receptivity: Reading *Basilicon Doron* after ...1603." 65–84.
...pects public expectations about Prince Henry to the publication of James's 1603 treatise ...incely education, *Basilicon Doron.*
...ghan, Michelle. "Coryats *Crudities* (1611) and Travel Writing as the 'Eyes' of the ...Prince." 85–103.
...s Coryate's travel book for what it reveals about Henry's court and the changing role ...el in elite circles.
...ell, John A. "'To the Most High and Excellent Prince': Dedicating Books to Henry, ...Prince of Wales." 104–133.
...yzes what the dedication of 110 books to Prince Henry reveals about court culture.
...eau, Gilles. "Prince Henry as Chapman's 'Absolute man.'" 134–45.
...troductory texts to Chapman's Homeric translations connect Homer, "Prince of Po- ...to Henry, "Prince of Men."
...Gail Capitol. "'And when slow time hath made you fit for warre': The Equestrian ...Portrait of Prince Henry." 146–72.
...ort of the 1985 cleaning of *Henry, Prince of Wales, on Horseback*, reevaluates the paint- ...sources, design, meaning, commissioning, and early ownership.
...s, Timothy. "*Henry, Prince of Wales, on Horseback*: A note on patronage and prov- ...enance." 173–79.
...ilders how Peake's equestrian portrait of Henry came into the possession of his oppo- ...the Earl of Northampton.
...s, Timothy. "The Pike Charged: Henry as Militant Prince." 180–212.
...e reading of the engraved frontispiece of Michael Drayton's *Poly-olbion,* which shows ...in profile, practicing with a pike.
...Alexander. "'A Duche graver sent for': Cornelis Boel, Salomon de Caus, and the pro- ...duction of *La perspective auec la raison des ombres et miroirs.*" 212–38.
...ibes the physical production, retail, and distribution of de Caus's work on perspective.
...D. J. B. "Calvinist Internationalism and the Shaping of Jacobean Foreign Policy." ...239–58.
...es for a continuity in foreign policy between the last years of Elizabeth I's reign and first ...of James I's reign that ended with the death of Henry.
...amara, Gregory. "'Grief was as clothes to their backs': Prince Henry's Funeral Viewed ...from the Wardrobe." 259–79.
...zes Henry's funeral rites, given the cloth and clothing culture of early modern London.
...ing, Elizabeth. "'So just a sorrowe so well expressed': Henry, Prince of Wales and the ...Art of Commemoration." 280–300.
...es on Henry's funeral and the visual artifacts generated by it.

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Wintermeyer, Rolf, and Corinne Bouillot. *Moi Public et Moi Privé dans les Mémoires et les écrits autobiographiques du xvii^e Siècle à Nos Jours.* Rouen: U de Rouen et du Havre, 2008.

Essays address representations of public and private selves on the changing borders of personal and collective identity.

Wintermeyer, Rolf. "Introduction." 1–31.

Traces the development of the tension between public and private in memoirs or autobiographical writing from the memorialists of the Ancien Régime to the present.

Kleber, Hermann. "L'émergence du moi privé dans les Mémoires dux xvi^e et du xvii^e siècle." 33–42.

Elaborates the processs by which the private I emerged from the public I of sixteenth and seventeenth century authors.

Kormann, Eva. "Le moi et la famille: la conception de soi dans les autobiographes du xvii^e siècle dans les pays de langue allemande." 43–52.

Shows how German-speaking memoirists like Maria Elisabeth Stampfer and Sophia of Hanover present selves dependent on a family memory that existed between public and private memories.

Simonin, Charlotte. "'Madame la Péruvienne', 'la Grosse' ou 'Maman'? Les jeux du 'je' dans la correspondance de Françoise de Graffigny." 53–66.

Traces shifts in the relation between public and private selves in Graffigny's correspondence style as she become increasingly well-known in the world of letters.

Langbour, Nadège. "La dimension autobiographique des *Salons* de Diderot: l'émergence du 'moi privé' derrière le 'moi public.'" 67–78.

Chronicles how Diderot portrayed public and private selves by inserting personal comments in his reviews of the biannual Louvre exhibitions.

Weerdt-Pilorge, Marie-Paule de. "Moi privé, moi public, moi ideal dans quelques mémoires du xviii^e siècle." 79–90.

Describes how the unstable presentations of self in memoirs by Alexandre de Tilly and Mathieu Molé suggest what is at stake in new searches for identity at the end of the eighteenth century.

Coudreuse, Anne. "La servante au grand Coeur: Les *Mémoires* de Madame Campan, première femme de chamber de Marie-Antoinette." 91–100.

Reads Campan's memoirs as an oblique autobiography, since the self of the lady-in-waiting is overshadowed by that of the Queen.

Lejeune, Philippe. "Pourquoi Marie d'Agoult n'a pas publiéses Mémoires." 101–122.

Uses her unpublished letters and diaries to chronicle d'Agoult's opposing urges for inner repression and for divulging an unconventional, passionate life.

Laplénie, Jean-François. "L'individu et le cas: Écrire le moi privé avec ou contre la psychanalyze." 123–34.

Shows how autobiographers, given the penetration of psychoanalysis into public reading habits during the interwar years, had to decide whether to accept or refuse it as a literary device.

Harrer, Konrad. "'Moi public' et 'moi privé' sou l'angle de la systémique." 135–48.

Applies systems theory to locate memoir between autobiography and historiography, and thus between literary and scientific systems.

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...ries, Frédéric. "Les écritures du moi chez Heinrich Mann. Entre effacement de la ...bjectivité et mise en scène d'un je(-u) auctorial: *Ein Zeitalter wird besichtigt* et *Zur ...eit von Winston Churchill*." 149–62.

...cusses Mann's neglected autobiographic project, as he does not present himself, but ...ys himself writing his autobiography, and experimenting with the genre.

...ard, Florence. "De je au nous: le journal 'extime' de Victor Klemperer." 163–76.

...ses on how in his diary Klemperer expresses resistance, alienation, and a synthesis of ...dual testimony and historical chronicle.

...s, Patrick. "'Mon histoire est une note de bas de page, sauf pour moi, parce que je l'ai ...écue': La mise en récit d'une vie d'exil chez les exiles germanophones au Canada." ...77–88.

...ines personal narratives and "ego documents" by German refugees of National Social- ...ho migrated to Canada.

...r, Christine. "L écriture du moi dans *Les Années anglaises* d'Elias Canetti." 189–200.

...ares Canetti's modes of self-writing in his autobiographical trilogy to his account of ...ad, which granted him asylum during the war (*Party im Blitz: Die englischen Jahre*).

...s, Barbara. "'Infin che 'l mar fu sopra noi richiuso' [Jusqu'a ce que la mer fû refermée ...ur nous': Les langues du moi privé, voix de la représentativité? Primo Levi, Jorge Sem- ...prun." 201–210.

...ks of Levi's later work, and Semprun's discussion of the witness, considers the extent ...ich the most authentic references of a private "I" can stand for a collective experience.

...Klein, Ruth. "Le Refus de témoigner de Ruth Klüger, professeure de lettres et resca- ...pée d'Auschwitz." 211–24.

...yses Klüger's feminist challenging of the established aesthetic norms for representing ...olah in trying to produce a testimony that filled in gaps in other narratives.

...t, Jean-Claude. "La 'brutalisation' du journal intime d'une internee civilie pendant le ...econd conflit mondial." 225–38.

...s the unpublished private diary of a young Brtish student interned in France during the ...nd World War.

...z, Corinne. "Vision individuelle et collective de l'effondrement du nazisme à travers ...s journaux personnels de quatre journalists berlinoises." 239–50.

...lers the publication and reception of diaries by four women journalists who lived ...gh the 1945 defeat of Germany.

...tein-Michel, Ingeborg. "Du Moi privé au Moi public: L'autobiographique au service ...la transmission chez Ilse Aichinger." 251–62.

...ines how Aichinger in *Film and Fatality* connects personal, family, and world events, ...g the autobiographical a privileged vector for the transmission of historical experience.

...y, Michelle-Irène. "Hannah Arendt en ses 'moi.'" 263–72.

...on Arendt's notebooks and her reflections on the erosion of boundaries between pub- ...d private spheres, contrasts Arendt's public and private selves.

...lle, Jean-Louis. "Les 'récits de désaveu' ou comment faire son autocritique de manière ...ritique?" 273–84.

...s that Stalinism gave rise to a well-defined sub-genre of self-narrative: "narratives of ...sing," situated at the intesection of memoirs and autobiography.

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Winkelvoss, Karine. "Privée de moi: *Le Malheur indifferent [Wunschloses Unglück]* de Peter Handke." 285–98.

Unpacks Handke's attempt to reconstruct the life of his mother in *Deprived of Self: A Sorrow Beyond Dreams,* written shortly after her suicide.

Francoual, Hélène. "Les avatars du moi: l'autobiographie bernhardienne et ses prolongements parodiques." 299–310.

Shows how Bernhard sets up a mechanism of double distancing that presents a narrator-subject in almost permanent conflict between his private self and the world.

Winkler, Jean-Marie. "Théâtre autobiographique/autobiographie théâtralisée: Réflexions sur Thomas Bernhard dramaturge ou la tromperie par les apparences." 311–22.

Focuses on how disguised autobiography permeates Bernhard's dramatic work.

Corbin, Anne-Marie. "*Ostalgie* ou veritable travail de retour sur le passé: les écrits autobiographiques récents dans l'Est de l'allemagne." 323–32.

Explores work by a new generation of East German writers who focus on literary experimentation rather than the Stasi problematic.

Hähnel-Mesnard, Carola. "La représentativité malgré soi: La literature du souvenir de la jeune generation des 'derniers Allemands de l'Est.'" 333–44.

Argues that the flourishing of memoirs and childhood memories by authors born in the 1970s in East Germany depend on their marketability as "representative" rather than unique.

Werth, Eva. "'Westalgie': La reception autobiographique de la chute du Mur en Allemagne de l'Ouest." 345–58.

Surveys the reaction to the fall of the Berlin wall in autobiographical writing by the generation of writers raised in West Germany from the mid-sixties.

Lemonnier-Delpy, Marie-Françoise. "Les écrivains par eux-mêmes dans les notice biographiques autographes du xx$^{e}$ siècle." 359–70.

Analyzes the stragegies at work in self-written biographical entries by writers for works such as the *Dictionnaire des écrivains contemporains de langue française par eux memes.*

*Women's Studies Quarterly* 36.1–2 (2008). "Witness." Ed. Kathryn Abrams and Irene Kacandes.

Abrams, Kathryn, and Irene Kacandes. "Introduction: Witness." 13–27.

Explains how they came to edit a special issue of feminist scholarship on bearing witness.

Ludlow, Jeannie. "The Things We Cannot Say: Witnessing the Traumatization of Abortion in the United States." 28–41.

Discusses the impact of pro-life forces on the ability of abortion clinic workers to witness the ordinary realities of their experience.

Cynn, Christine. "Nou Mande Jistis! (We Demand Justice!): Reconstituting Community and Victimhood in Raboteau, Haiti." 42–57.

Describes how the political agency of women involved in the Roboteau Victims' Association and September 30th Foundation was domesticated at trial to fit prosecutorial rhetoric.

Kennedy, Rosanne. "Subversive Witnessing: Mediating Indigenous Testimony in Australian Cultural and Legal Institutions." 58–75.

Addresses the gendered logic shaping the production, mediation, and reception of Indigenous testimony in cultural and legal institutions in Australia.

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Allison Anna. "Family Model and Mystical Body: Witnessing Gender through Political Metaphor in the Early Modern Nation-State." 76–91.
bes how the possibility of women's citizenship in early modern France prior to the re- absolute monarchy impacted women's ability to witness in the Fronde and on stage.
Hillary. "The Texture of Retracing in Marjane Satrapi's *Persepolis*." 92–110.
*Persepolis* to show how comics perform political and aesthetic work of bearing witness.
Ann. "Drawing the Archive in Alison Bechdel's *Fun Home*." 111–28.
es how Bechdel uses graphic narrative to provide a queer perspective missing from ed discourse about historical trauma and sexual politics.
Jennifer. "Closing the Gap in Alison Bechdel's *Fun Home*." 129–40.
sses Bechdel's claims for the power of graphic narrative to bear witness to trauma and authority to represent it.
Marianne, and Leo Spitzer. "The Tile Stove." 141–50.
lers what narratives of return bring to first and second generation returnees.
Valerie. "Emmett Till's Ring." 151–61.
Emmett Till and his father Louis through constructions of black masculinity under law.
Nancy K. "Family Hair Looms." 162–68.
how objects inherited from her father bear witness to a community that she can in- but to which she only has indirect access.
Patricia. "Transmissions." 169–73.
bes how the engine to her father's 1907 Mitchell held the code to a memory "that is a s of what we are subject to, but never subject of."
ar, Sonali. "The Knitting Lesson." 174–80.
ting booklet from her mother triggers associations and projections that bear witness to ns, rather than to a specific story.
Kate. "Fault Lines." 181–87.
-in-half armoire suggests how efforts to forget constitute forms of remembrance.
Susan J. "Everyday Atrocities and Ordinary Miracles, or Why I (Still) Bear Witnesss o Sexual Violence (But Not Too Often)." 188–98.
ns that bearing witness to her own rape and attempted murder, while no longer thera- or retraumatizing, bears witness to ongoing widespread violence against women.
Mikhal. "'From the Mouth of the Raped Woman Rivka Schiff,' Kishinev, 1903." 99–207.
pares Schiff's actual testimony to the indirect poetry/witness of H. N. Bialik.
Tamar S. "Henya Pekelman: An Injured Witness of Socialist Zionist Settlement in Mandatory Palestine." 208–213.
sses the ability of Pekelman to bear witness to her life and rape under the Palestine ate or, through her memoir, in Israel.
Rachel. "Capturing Creswell." 214–20.
how slave trader Elihu Cresswell eludes her research.
Byllye. "Bearing Witness to Birth." 221–26.
bes the founding of Birthplace in 1979 in the Gainesville Women's Health Center.

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## ARTICLES AND ESSAYS

Achtler, Norman. "Hitler's Hysteria: War Neurosis and Mass Psychology in Ernst Weiss's *Der Augenzeuge*." *German Quarterly* 80.3 (Summer 2007): 325–49.
Argues that Weiss's work should not be read as a biography of the young Hitler, but as an abstract psychological account of the social processes that made possible the rise of a character like Hitler.

Adams, Ann Marie. "Reader, I Memorialised Him: A. S. Byatt's Representation of Tennyson in 'The Conjugal Angel.'" *LIT* 19.1 (Jan-Mar. 2008): 26–46.
Reads Byatt's representation of Tennyson as a commentary on Victorian literary theory.

Adams, R. J. Q. "Another Country." *The Author* 119.3 (Summer 2008): 69–71.
A British biographer enjoys confessing that he is a different kind of biographical scholar in America, where the computer is as essential as the materials he is investigating.

Adler, Jonathan M., Joshua W. Wagner, and Dan P. McAdams. "Personality and the coherence of psychotherapy narratives." *Journal of Research in Personality* 41.6 (Dec. 2007): 1179–98.
Analyzes according to the fundamental story criterion of coherence psychotherapy narratives from seventy-six adult former clients.

Alcalde, M. Cristina. "Going Home: A Feminist Anthropologist's Reflections on Dilemmas of Power and Positionality in the Field." *Meridians* 7.2 (2007): 143–62.
The challenges presented by one's efforts to understand better the other in the self and the self of the other are challenges whether one is conducting research abroad or at home.

Alemu, Abreham. "Oral Narrative as Ideological Weapon for Subordinating Women: The Case of Jimma Oromo." *Jounal of African Cultural Studies* 19.1 (2007): 55–79.
The stories people tell as part ofr thir folklores and mythologies influence the ways in which they negotiate issues related to gender in their own lives and life stories.

Allewaet, M. "Swamp Sublime: Ecologies of Resistance in the American Plantation Zone." *PMLA* 123.2 (Mar. 2008): 340–57.
Argues that the ecological orientation of William Bartram's *Travels* resisted his position as a citizen-subject of eighteenth century print culture.

Alshech, Eli. "Egoistic Martyrdom and Hamās' Success in the 2005 Municipal Elections: A Study of Hamās Martyrs' Ethical Wills, Biographies, and Eulogies." *Welt des Islams* 48.1 (2008): 23–49.
Argues that the ethical wills and biographies of Hamās martyrs create a self-validating cycle that reduces the value of life in the here-and-now and makes it easier to undertake acts of martyrdom.

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..., Patricia. "Students Play the Notables: Testing a Simulation Exercise." *The History Teacher* 41.2 (2008): 179–97.
...ing in groups, students personify historical figures, since history personified "human-...story" and helps to "personalize events."

..., Carol Damon. "Thinking Musically, Writing Expectantly: New Biographical Infor-...ation about Emily Dickinson." *New England Quarterly* 81.2 (June 2008): 330–40.
...the diaries of music teacher Ann Eliza Houghton Penniman to reflect on Dickinson's ...ivity to the music of words and her broken engagement to George Henry Gould.

..., Adam. "Anglo-Saxonism in the Yukon: The *Klondike Nugget* and American-Brit-...sh Relations in the 'Two Wests,' 1898–1901." *Pacific Historical Review* 76.3 (Aug. ...007): 373–403.
...the *Klondike Nugget,* the *Dawson Daily News,* memoirs, correspondence, and com-...l photography from the Klondike Gold Rush, shows how Americans and Britons ...sted their local experiences to simultaneous colonial conquests through the ideology ...glo-Saxonism.

...ecki, Carol M. "Between Life History and Performance: Sundari Devi and the Art of ...llusion." *Ethnomusicology* 52.1 (Winter 2008): 1–30.
...rets the life history narratives of Sundari Devi, a former nacni (professional woman ...and dancer in rural Jharkhand and Orissa), as performances, and her performances as ...story.

..., Amy Kate. "Personalizing Lynch Victims: A New Database to Support the Study of ...ob Violence." *Historical Methods* 41.1 (2008): 46–61.
...an inventory of some 2,800 lynching victims from ten states between 1882 and 1930, ...empts to identify each victim and thereby seek and find life where there was only hor-...d death.

..., Thomas N. "Filial Piety, Infidel Yale, and Memory Making in Lyman Beecher's Auto-...iography." *New England Quarterly* 80.1 (2007): 134–39.
...es the role of Beecher's sons and of the memoir of his mentor, Timothy Dwight, in ...ructing Beecher's autobiography.

...no, Gian. "The Fiction of Marcel Proust's Autobiography." *Poetics Today* 28.4 (Winter ...007): 573–606.
...s out how Proust, Dante, and Augustine create autobiographical frames in terms of a ...y vocation pursued by means of a love quest.

...nelli, Angela. "The Isolated System of Quantifiable Experiences in the 1783 'Mémoire ...r la chaleur' of Lavoisier and Laplace." *AMBIX* 54.3 (Nov. 2007): 274–84.
...s that Lavoisier and Laplace's 1783 memoir inaugurated the study of a new unit of ...mentation: the isolated system of quantifiable experiences.

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Barclay-McLaughlin, Ginal Kershaw. "Cultural Autobiographies and Oral Histories." *Theory into Practice* 46.3 (Summer 2007): 222–29.
Focuses on the use of cultural autobiographies and oral histories to create an urban learning community involving a university, schools, and local NAACP partnership.

Bassey, Magnus. "The Place of Group Consciousness in Black Autobiographical Narratives." *Journal of African American Studies* 11.3–4 (Winter 2007): 214–24.
Links an emphasis on group consciousness by Black autobiographers to common experiences of oppression, racism, and exploitation.

Bauer, Jack J., Dan P. McAdams, and Jennifer L. Pals. "Narrative identity and eudaimonic well-being." *Journal of Happiness Studies* 9.1 (Mar. 2008): 81–104.
Connects patterns of narrative identity to notions of eudaimonic well-being and subjective interpretations of being happy.

Bauman, Janina. "Memory of the Holocaust Sources." *Thesis Eleven* 91 (2007): 78–88.
Asks "how will the Holocaust be remembered as its survivors disappear," and discusses how many survivors' personal accounts were written long after the war, and especially in the last two decades.

Ben-Ari, Shosh. "The Stories about Abraham in Islam. A Geographical Approach." *Arabica* 54.4 (Oct. 2007): 526–53.
Contrasts Islamic accounts of Abraham that center on events in Babylon to those that focus on other geographic circles.

Ben-Zvi, Yael. "Ethnography and the Production of Foreignness in Indian Captivity Narratives." *American Indian Quarterly* 32.1 (Winter 2008): ix–xxxii.
Presents an ethnographic discourse analysis of Native American captivity narratives and their depiction of foreignness within the broader culture of the United States.

Berberian, Houri. "History, Memory and Iranian-Armenian Memoirs of the Iranian Constitutional Revolution." *Critique* 17.3 (Fall 2008): 261–92.
Using memoirs of Iranian-Armenians active in the Iranian Constitutional Revolution, considers the relationship between individual memory, private lives, and history writing.

Berger, Ronald J. "Agency, Structure, and the Transition to Disability: A Case Study with Implications for Life History Research." *Sociological Quarterly* 49.2 (May 2008): 309–333.
Through the life story of a former urban gang member who was shot, paralyzed, and became a wheelchair athlete, suggests how life history can use insights from agency-structure theory.

Berman, Jacob Rama. "The Barbarous Voice of Democracy: American Captivity in Barbary and the Multicultural Specter." *American Literature* 79.1 (2007): 1–27.
Explains how narratives by and about American sailors held captive in North Africa incorporated marginalized groups into the American cultural imagination.

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...d Anna. "'Who would dare to make it into an abstraction': Mourid Barghouti's *I Saw ...allah.*" *Textual Practice* 21.4 (Dec. 2007): 665–86.
...that Barghouti's representation of Palestinian national identity challenges Edward ...mphasis on the essentially exilic character of Palestinian identity.

... Dorthe. "When a trauma becomes a key to identity: enhanced integration of trau... memories predicts posttraumatic stress disorder symptoms." *Applied Cognitive Psy...ogy* 21.4 (May 2007): 417–431.
...dies of the Centrality of Event Scale show that the CES is positively correlated with ...ity of PTSD symptoms, contradicting the widespread view that poor integration ...atic memory into one's life story is a main cause of PTSD symptoms.

... Thomas H. "Did Chaucer Live at 177 Upper Thames Street? The Chaucer Life-Re...ds and the Site of Chaucer's London Home." *Chaucer Review* 43.1 (2008): 1–15.
...s the research behind the unequivocal claim in Crow-Olson and in Derek Pearsall's ...hy that Chaucer lived at 177 Upper Thames Street.

... Carmen. "Intercultural Interfaces in Visual Representations of Pocahontas." *Intercul...al America.* Ed. Alfred Hornung. Heidelberg: Universitätsverlag Winter Heidelberg, ...07. 239–56.
...ers the intercultural embeddedness of the Europeanized Native American's visual ...entations.

...onio T. "Navigating the Print Line: Shaping Readers' Expectations in Booker T. ...shington's Autobiographies." *Alabama Review* 61.3 (July 2008): 190–215.
...how Washington's two published autobiographies gave him the opportunity to spread ...s on such topics as industrial education and thrift.

... Annette. "Pleasantness bias in flashbulb memories: Positive and negative flashbulb ...mories of the fall of the Berlin Wall among East and West Germans." *Memory and ...gnition* 35.3 (Apr. 2007): 565–77.
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... Annette, and Dorthe Berntsen. "Life Story Development in Childhood: The Develop...ent of Life Story Abilities and the Acquisition of Cultural Life Scripts From Late Mid... Childhood to Adolescence." *Developmental Psychology* 44.4 (July 2008): 1135–47.
...gates the relationship between the acquisition of cultural life scripts and the degree of ...ce in children's and adolescents' life stories.

... Mischelle. "'I Trust Every Feeling Heart': Reader History and P. D. Manvill's 'Lu...a; or the Mountain Mourner.'" *Early American Literature* 42.2 (2007): 285–303.
...ks and inscriptions in editions of Manvill's 1807 memoir based on the suffering of a ...ld, New York, farm family reveal publishers' inability to manipulate reader response.

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Bordogna, Francesca. "Inner division and uncertain contours: William James and the politics of the modern self." *British Journal for the History of Science* 40.147 (Dec. 2007): 505–536.
Proposes that the self James presented in his autobiography was constructed to reevaluate the connection between individual and society and to promote a new kind of community.

Borochowitz, Dalit Yassour. "The Taming of the Shrew: Batterers' Constructions of Their Wives' Narratives." *Violence Against Women* 14.10 (Oct. 2008): 1166–80.
Examines narrative devices used by batterers to create coherence in their stories and justifying their behavior.

Bosch, Mineke. "Telling stories, creating (and saving) her life: An analysis of the autobiography of Ayaan Hirsi Ali." *Women's Studies International Forum* 31.2 (Mar. 2008): 138–47.
Argues for the indebtedness of the autobiography of Ayaan Hirsi Ali to a male, archetypal, enlightenment plot of individual accomplishment, and to "feminist orientalism."

Boulukos, George E. "Olaudah Equiano and the Eighteenth-Century Debate on Africa." *Eighteenth-Century Studies* 40.2 (2007): 241–55.
Focusing on his self-representations in respect to the debate on slavery, contrasts Olaudah's constructions of identity as African, British, and American.

Boyd, Matthieu. "The Ring, the Sword, the Fancy Dress, and the Posthumous Child: Background to the Element of Heroic Biography in Marie de France's *Yonec*." *Romance Quarterly* 55.3 (Summer 2008): 205–230.
Focuses on heroic, Celtic, and Old French elements in the poem.

Bradley, William. "Opinion: The Ethical Exhibitionist's Agenda: Honesty and Fairness in Creative Nonfiction." *College English* 70.2 (Nov. 2007): 202–211.
Recognizes that writers of personal essays and autobiographies must rely on vulnerable memory, but should not engage in sheer invention if they want to call their work "nonfiction."

Brandel, Darcy L. "The Case of Gertrude Stein and the Genius of Collaboration." *Women's Studies* 37.4 (June 2008): 371–92.
Sees "Testimony against Gertrude Stein," a multiauthored response to *The Autobiography of Alice B. Toklas,* as more of an attack on Stein than a critique of her writing.

Braun, Rebecca. "'Mich in variationen erzählen': Gunter Grass and the Ethics of Autobiography." *Modern Language Review* 103.4 (Oct. 2008): 1051–66.
Argues that Grass adopts an autobiographical mode in *Beim Häuten den Zweibel* to critique contemporary reading practices.

Bremer, Anette. "Domestic Disclosures." *Frontiers* 28.1–2 (2007): 77–95.
Letters and memoirs provide multiple representations of Tristan, a young Aboriginal boy adopted by the Reverend Samuel Marsden and philanthropist Eliza Marsden in the 1790s.

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Piers D. G. "Raphael and the Bad Humours of Painters in Vasari's *Lives of the Art-* *Renaissance Studies* 22.2 (Apr. 2008): 174–96.
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Sebastian P. "Saints in Syriac: A Little-Tapped Resource." *Journal of Early Christian udies* 16.2 (July 2008): 181–96.
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Stephanie. "Bourgeois Blackness and Autobiographical Authenticity in Ellen Tarry's The Third Door.'" *African American Review* 41.3 (Fall 2007): 557–70.
that Tarry used her life story to question the role of class identification in the con- of her own raced identity.

Gerald L. "Derrida's Cat (Who Am I?)." *Research in Phenomenology* 38.3 (2008): 4–423.
ts Derrida's essays on the "autobiographical animal" to what is arguably the question hilosophy: Who am I?

Bridget. "England—Whose England? Narratives of Nostalgia, Emptiness and Eva- n in Imaginations of National Identity." *Sociological Review* 55.3 (2007): 509–530.
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Marcus. "Shocked Silences: Alfred Andersch, Walter Benjamin, Ludwig Witt- nstein." *Monatshefte für Deutschsprachige Literatur und Kultur* 100.1 (Apr. 2008): 7–127.
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n, Miriam Elizabeth. "The Fictional Afterlife of Anne Boleyn: How to Do Things h the Queen, 1901–2006." *Clio* 37.1 (Fall 2007): 1–26.
s on fictional representations of Anne Boleyn in forty-five Anglo-American novels rt stories published between 1901 and 2006.

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Burwell, Catherine. "Reading *Lolita* in times of war: Women's book clubs and the politics of reception." *Intercultural Education* 18.4 (Oct. 2007): 281–96.

Analyzes how texts about Middle Eastern women are received at a time when renewed forces of imperialism converge with an unprecedented commodification of culture.

Burwell, Catherine, Hilary E. Davis, and Lisa K. Taylor. "Reading Nafisi in the West: Feminist Reading Practices and Ethical Concerns." *Topia* 19 (Spring 2008): 63–84.

In light of how such discourses as "the clash of civilizations" and "global sisterhood" shape the reception of Nafisi's autobiography, problematizes how the work is being taught.

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Tania. "Elizabeth Montagu's Study of Cicero's Life: The Formation of an Eighnth-Century Woman's Rhetorical Identity." *Rhetorica* 26.2 (Spring 2008): 165–87.

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Spoerhase, Carlos. "Presentism and Precursorship in Intellectual History." *Culture, Theory and Critique* 49.1 (Apr. 2008): 49–72.

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To avoid predefining concepts, applies an open qualitative approach to developing narrative biographies through interviews with ten people with rheumatoid arthritis.

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Steinhart, Eric. "Survival as a Digital Ghost." *Minds and Machines* 17.3 (Aug. 2007): 261–71.

Discusses the potential for digital ghosts: artificially intelligent programs that replicate entire lives by storing their memories and duplicating their personalities.

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Sussex, Lucy. "Mrs. Henry Wood and Her Memorials." *Women's Writing* 15.2 (July 2008): 157–68.

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...Olivier. "Is Ricoeur's Notion of Narrative Identity Useful in Understanding Recov-...y in Drug Addicts?" *Qualitative Health Research* 18.7 (July 2008): 990–1000.
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Tilghman, Carolyn M. "Autobiography, Activism, and the Carceral: An Analysis of the Pris- on Writing o Lady Constance Lytton." *Clio* 37.1 (2007): 69–92.
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Identifies autobiographical, allegorical, and symbolic features in Nussbaum's pictorial nar- ratives.

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Vilaseca, David. "Entre Platón y Deleuze: El cine como lo 'virtual' en la autobiografía de Terenci Moix." *Memoria histórica, género e interdisciplinariedad: Los estudios culturales hispánicos en el siglo XXI.* Ed. Juan-Navarro Santiago and Joan Torres-Pou. Madrid: Biblioteca Nueva, 2008. 175–90.
Offers a Deleuzian reading of Moix's life writing.

Vinson, Pauline Homsi. "Shahrazadian Gestures in Arab Women's Autobiographies: Political History, Personal Memory, and Oral, Matrilineal Narratives in the Works of Nawal El Saadawi and Leila Ahmed." *NWSA Journal* 20.1 (Spring 2008): 78–98.
Political history, autobiographical traditions, oral heritage, and the transnational reception of postcolonial texts impact identity constructions in life narratives by El Saadawi and Ahmed.

Wasilewski, Janna. "The 'Life of Muhammad' in Eulogius of Córdoba: Some evidence for the transmission of Greek polemic to the Latin west." *Early Medieval Europe* 16.3 (Aug. 2008): 333–53.
Discusses the copying by Eulogius of Córdoba, the principal recorder of the ninth-century Córdoban martyrs' movement, of a lost polemic biography of the Prophet Muhammad.

Watkins, Rychetta N. "The Southern Roots of Ida B. Wells-Barnett's Revolutionary Activism." *Southern Quarterly* 45.3 (Spring 2008): 108–126.
Draws on Wells-Barnett's diary and autobiography to discuss her historical marginalization.

Wells, Jonathan Daniel. "A Voice in the Nation: Women Journalists in the Early Nineteenth-Century South." *American Nineteenth Century History* 9.2 (June 2008): 165–82.
Connects southern women's contributions to early nineteenth-century periodical culture to later movements for women's suffrage.

Wetzel, James. "The Force of Memory: Reflection on the Interrupted Self." *Augustinian Studies* 38.1 (2007): 147–59.
Links changes in Martha Nussbaum's critique of Augustine to her reading of Peter Brown's biography of Augustine.

White, Leah. "Narratives of Mental Illness: The 'Autobiographical Manifestos' of Kate Millett, Susanna Kaysen, and Kay Redfield Jamison." *Women and Language* 31.1 (Spring 2008): 4–12.
Argues that autobiography in the form of a manifesto is an effective tool of discursive resistance for female sufferers of mental illness.

Wilding, Nick. "The return of Thomas Salusbury's *Life of Galileo* (1664)." *British Journal for the History of Science* 41.149 (June 2008): 241–65.
Describes the publication, and the sole extant copy, of Salusbury's biography of Galileo.

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ms, Frank. "The Gospel of Judas: Its Polemic, its Exegesis, and its Place in Church istory." *Vigiliae Christianae* 62.4 (2008): 371–403.
es the Gospel of Judas as a Sethian gnostic revelation dialogue comparable to other olemics, and opposed to the passion narrative of the four gospels.

, Christopher P. "Lost Boys and Recovered Classics: Literary and Social Memory in orenzo Carcaterra's *Sleepers* (1995)." *Journal of American Studies* 42.1 (Apr. 2008): 7–131.
s on the appropriation of Alexander Dumas's *The Count of Monte Cristo* as a literary e and political marker in Carcaterrra's prison and revenge memoir.

ard, Walter W. "Captain John Smith and the Campaign for New England: A Study Early Modern Identity and Promotion." *New England Quarterly* 81.1 (Mar. 2008): -125.
Smith's life and writings in the context of strategies to advance English colonization.

John. "The spectral geographies of W. G. Sebald." *Cultural Geographies* 14.2 (Apr. 07): 171–88.
Derrida's notion of spectrality to engage with Sebald's conflations of existential mem-biography, travel writing, and phantasmagoria.

. "Subjectivity and Class Consciousness in Hong Ying's Autobiographical Novel *The ngry Daughter*." *Journal of Contemporary China* 17.56 (Aug. 2008): 529–42.
that Hong Ying uses an autobiographical structure as a novelistic technique for devel-doubled subjectivity that gives the memory of social suffering a class consciousness.

Elizabeth, and Deborah A. Torres. "Genealogists as a 'Community of Records.'" *merican Archivist* 70 (Spring-Summer 2007): 93–113.
how genealogists "reuse, combine, interpret, and disseminate records to create a t narrative of their families' lives that gives added meaning to their own lives.

, Thomas. "Life/History: Personal Narratives of Development Amongst NGO Work-and Activists in Ghana." *Africa* 78.3 (2008): 335–58.
tory interviews with Ghanaian development workers reveals how they variously imag-ir lives in relation to broader social and historical processes.

Jenny K. S. "'The moon in foreign countries is particularly round and bright': narra-s of Chinese immigrant women in the UK." *Compare* 38.3 (June 2008): 295–306.
arrative inquiry to recuperate unheard stories of Chinese women immigrants.

Tammar B., Rivka Tulva-Mashiach, and Amia Lieblich. "The Embedded Narrative." *ualitative Inquiry* 14.6 (Sept. 2008): 1047–69.
s three spheres in which narrators situate their life stories: immediate, intersubjective ships, collective social fields, and broad cultural meaning systems or meta narratives.

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## DISSERTATIONS

Abraham-Shea, Hannah S. "A narrative inquiry study of academic failure stories and 'I can't' stories of Adult Basic Education and GED stories." Capella, 2007

Narratives by fifteen Adult Basic Education and GED students, from 22 to 60 years old, in a rural community college in the northwest US, demonstrate the impact of academic failure stories on learners' identities and on new learning attempts.

Adams, Susan M. "Rhetorical performance: Inscription, embodiment, and resistance in the work of nineteenth-century actress/writers." Syracuse, 2007.

Explores how nineteenth-century women challenged cultural scripts of gender, class, and work by applying analytical frameworks from feminist rhetorics to reviews, autobiography, photographs, and fiction by Adah Isaacs Menken, Anna Cora Mowatt, and Ada Clare.

Anderson, Paul Arthur. "Master carpenters in Renaissance and Baroque Rome: The collaboration of artists, architects and artisans on monumental commissions in the Cinquecento and Seicento." California-Santa Barbara, 2008.

Analysis of the roles and social status of carpenters and woodworkers employed on significant projects in Rome during the sixteenth and seventeenth centuries includes a biographical dictionary based on previously unpublished archival documents.

Baker, Julia K. "The return of the child exile: Re-enactment of childhood trauma in Jewish life-writing and documentary film." Cincinnati, 2007.

Investigates the relationship between trauma, memory, fantasy, and narrative in work by writers who were Jewish children in hiding and exile during World War II, and in documentary films on refugee children and children in exile.

Baker, Nicholas Scott. "From a civic world to a court society: Culture, class, and politics in Renaissance Florence, 1480–1550." Northwestern, 2007.

Combines the prosopographical techniques of collective biography and the close reading and methods of cultural history to address sociocultural change in Florence through the experiences of members of the office-holding class born between 1480 and 1500.

Battles, Kelly Eileen. "The antiquarian impulse: History, affect, and material culture in eighteenth- and nineteenth-century British literature." Michigan State, 2008.

Through the figure of the antiquary, and its use of textual, material, visual, and oral sources, interrogates what constitutes proper historical inquiry from about 1765 to 1900.

Baxter, Marie M. "Schooling in context: Teachers, education and the state in Wertheim Am Main, 1550–1750." Chicago, 2008.

By compiling a collective biography of over 250 instructors who taught in the small Lutheran territory of Wertheim between 1550 and 1750, explores the competing agendas of individual and governing bodies regarding schooling and education.

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..., Ana Margarita. "Evolucion de la autobiografia contemporanea en el Cono sur: Victoria Ocampo, José Donoso e Isabel Allende." Utah, 2008.
...on the work of Gusdorf, Olney, and Eakin, analyzes works by Ocampo, Donoso, and ...e in terms of autos, bios, and graphé.

..., Margaret Elizabeth. "The reading of Mackenzie King." Queen's (Canada), 2008.
...inalia in King's books and the reading notes found in his diary and correspondence ...how he prepared himself to be prime minister by reading political biography, and ...ularly lives of Gladstone.

...aw, Michael. "Art, writing and autobiography." Open U, 2007.
...how works of art that take as their subject the studio or the museum generate self-...ion among spectators similar to the convergence autobiography can create between ...and writer.

..., Kristin. "Gertrude Stein war time art." Duke, 2007.
...cts Stein's late experiments with autobiographical form and narrative to her developing ...roach to aesthetics and geopolitics that merged historiography and autobiography.

..., Jeremy Raphael. "Closer than your jugular vein: Muslim intellectuals in a Malian ...llage, 1900 to the 1960s." Northwestern, 2008.
...oral histories and documents from Ruumde, shows how Muslim West African villages ...ed scholars who followed individual paths that did not define Islam in relationship ...colonial state.

... Ann Vollmann. "Cakewalking into representation: Gabriele Münter's America travels (1898–1900) and the art of dailiness." Massachusetts Institute of Technology, 2008.
...Münter's pocket calendars, sketchbooks, photographs, photograph album, and retro-...e writings about America as a project of forging *Heimat* and visuality.

...enship, Steven R. "Reconfiguring memories of honor: William Raoul's manipulation ...f masculinities in the New South, 1872–1918." Georgia State, 2007.
...zes the masculine roles performed by William Greene Raoul, Jr. in his mid-1930s auto-...phy, as he reflected on his life on the New South's frontier at the turn of the century.

..., Catherine R. "La vois des hiraus: The poetics of the tournament in late medieval ...hronicle and romance." Wisconsin-Madison, 2008.
...sses the textual conventions employed in chivalric biography, romance, and chronicle to ...be tournaments and their accompanying festivities, such as banquets and processions.

..., Barbara. "Histoire, nation et identite: Les femmes dans l'espace autobiographique ...ntre la France et l'Algerie." Southern California, 2008.
...s how Franco-Algerian women's autobiographical texts, as a writing of rupture, desta-...various hegemonic discourses.

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Bradley, Amanda Jane. "Mina Loy: Extravagant poetic, exaggerated life." Washington (St. Louis), 2008.

Feminist critical biography links Loy's extravagant poetic to her exaggerated style of living and ever-altering, internally conflicted philosophical stances.

Bray, Paige M. "A life history of Dr. Nettie Webb: Possibilities and perspectives from a life committed to education." Massachusetts-Amherst, 2008.

Considers how life story narratives of veteran teachers inform rather than impede possibilities of change in the early years of teaching.

Brost, Molly. "Mining the past: Performing authenticity in the country music biopic." Bowling Green, 2008.

Argues that when a biographical film is made about a country music musician, it must negotiate standards of authenticity for both genres, in ways that are particularly problematic when the subject of the film is female.

Brozgal, Lia Nicole. "Reading Albert Memmi: Authorship, identity and the Francophone postcolonial text." Harvard, 2007.

Places Memmi's first-person narratives in the context of the crisis of the authorial subject, rejection of the colonial project, interrogation of the form of the novel, and resistance to ocularcentrism.

Buono, Amy J. "Feathered identities and plumed performances: Tupinamba interculture in early modern Brazil and Europe." California-Santa Barbara, 2007.

From discourses of early modern chroniclers and modern anthropologists, constructs a sociocultural "biography" of Tupi feathered capes and their role in performing identity and agency in a colonial nexus.

Burk, Alexandria. "Rewriting the literary realm: The intellectual and autobiographical essays of Rosario Castellanos, Brianda Domecq and Barbara Jacobs." Boston, 2008.

Defines a subset of essays by Castellanos (1925–1974), Domecq (1942–) and Jacobs (1947–) as "intellectual autobiographical essays" that legitimize women's place in the literary world while also creating new spaces for self-expression.

Burton, Edward Duane. "The world of English artisans and traders: 1600–1750." Purdue, 2007.

Uses diaries, journals, autobiographies, and correspondence to shed light on the daily lives of members of the trading community.

Carr, Tessa Willoughby. "Recovering women: Autobiographical performances of illness experience." Texas-Austin, 2007.

Layers trauma studies theory with feminist theories of performance and autobiography to investigate how women's autobiographically based performances of illness experience disrupt and reinforce master discourses of medicine, identity, and knowledge.

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...an, Ian D. "Carnival canons: Calendars, genealogy, and the search for ritual cohesion ...medieval China." Princeton, 2007.

...ies attempts in medieval China (c. 190–960) to situate in history popular festival ...s including death commemoration and commemoration of events in the life of the ...a, reinventing historical commemoration as veneration for the living and creating a ...community around a cult of personal biography.

...owski, Julia J. "Developing American taste: A cultural history of the early twentieth-...ntury music appreciation movement." Wisconsin-Madison, 2008.

...s how the discourse of music appreciation, from the 1890s through World War II, was ...a pedagogical and cultural movement that combined historical narratives, composers' ...phies, and the prescription of canonical musical works into "high" and "low" culture.

...d, Jaime. "'I had always thought I was a yankee': Creating the representative Ameri-...an self in twentieth century ethnic autobiography." CUNY, 2007.

...s that autobiographies by ethnic Americans, including Mary Antin, Eva Hoffman, ...Gornick, Jade Snow Wong, Monica Sone, and Maxine Hong Kingston, play out a ...oned version of the self-invention central to American mythology.

..., Ebony E. A. "Forms of submission: Acts of writing in moments of need." Stanford, ...008.

...of biographic writing required in seeking public assistance in the US, focusing on ...ried uses of the biographic profile in social work, legal aid, scholarship and grant ap-...ions, etc., and the way institutions have developed an interpretive "banking system" to ...e biographical currency.

...owe, Elliot Joe. "Teyku: The insoluble contradictions in the life and thought of Louis ...Jacobs." Chicago, 2008.

...ary-document-based intellectual biography of Rabbi Dr. Louis Jacobs (1920–2006) ...s to trace the tectonic shifts in twentieth-century Anglo-Jewish life.

...mings, Christopher Todd. "A case study of the fan letters of Ryan White: The stigma ...of disclosure." Indiana State, 2008.

...ogs the fan letters of Ryan White and his mother Jeanne White-Ginder according ...nder, state, theme, addressee, and recipient, revealing implications for educators and ...l boards who may have to deal with students with HIV/AIDS.

..., Timothy M. "Potent stone: Entombed epigraphy and memorial culture in early me-...dieval China." Columbia, 2008.

...ores the history, evolution, and use of commemorative entombed epitaphs in Chinese ...orial culture, in contrast to other genres of pragmatic and commemorative epigraphy, ...orial, or dynastic history.

...onaventura, Allegra. "This little world: Family and slavery in old New England, 1678–1764." Yale, 2008.

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Compares two visions of early American manhood as embodied by Connecticut shipwright Joshua Hempstead and his African-born slave Adam Jackson, as represented in Hempstead's forty-seven year diary.

Erickson, Stacy Lynn. "Collaboration in the marketplace: Writers, publishers, and printers in early modern London." Iowa, 2007.

Examines the joint construction of texts and public images by Edmund Spenser, Ben Jonson, Mary Wroth, and John Milton and their printers and publishers.

Fox, Bess Lee. "Embodied Writing: Studies in female authorship and authority." Kentucky, 2007.

Memoirs by twentieth-century women journalists and feminist academics, editorial correspondence in the *New Yorker* archives, critical debates about academic personal criticism, reception histories of literary biographies, and students' descriptions of their own writing practices suggest models of authorship in which the female body is visible and authoritative.

Friedman, Susan. "Changing the subject: First-person narration in and out of the classroom." South Florida, 2007.

Argues that incorporating illness narratives and memoirs by rape survivors in which the subject speaks from a privileged yet socially marginalized position with clinical discourse on treatment methods and scholarly discourse on the relationship between trauma, self-representation, witnessing, and recovery can foster self-study, well-being, and empathy.

Fugate Brangers, Susan L. "The Mausoleum of Augustus: Expanding meaning from its inception to present day." Louisville, 2007.

"Biography" of the monument from the fall of Rome to the present focuses on its role in the changing city scape.

Futamura, C. Wakaba. "Crossing frames of art and identity: Baya, Cixous, and Béji." Rice, 2008.

Argues that Baya, Béji, and Cixous converge in a project of recreating identity through painting and writing in a way that re-presents femininity, memory, and sociocultural realities across boundaries of time, gender, and culture.

Garcia, Michael Nieto. "Narratives of the ethnic self in American literature: Richard Wright's *Black Boy* and Richard Rodriguez's *Hunger of Memory, Days of Obligation,* and *Brown.*" Cornell, 2007.

Highlights how the ways Wright and Rodriguez write both to and against expectations of ethnic representativeness constitute an integral part of how their texts signify.

Garrett, Matthew Carl. "Episodic poetics in the early American republic: The politics of writing in parts." Stanford, 2008.

Connects the explosion of episodic writing in the late 1700s across the genres of political essay, autobiography, memoir, and novel to the problems of national formation that required articulating the relationship between parts and wholes.

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berg-Krainin, Deborah. "The hysterical archive: Inscribing Jewish memory in two ntemporary Jewish American women's memoirs." Temple, 2007.
s that contemporary Jewish American women's memoirs should be considered works dern Jewish thought, or "archives" for the postmodern Jewish experience.

r, Amber. "Words and mirrors: Resistance and participation through personal narra- ve in Fascist Italy." California-Santa Barbara, 2008.
ders autobiographical writing, and in particular the autobiographical poetry of Anto- zzi and Vittorio Sereni, as a mode of passive resistance to Fascist control.

dez Quiroz, Mabel. "Manuel Bilbao and the first Chilean historical novel. Critical roduction and annotated edition of 'The Great Inquisitor.'" CUNY, 2008.
structing the biography of Manuel Bilbao provides an ideological context for a new ted edition of the first Chilean historical novel *El Inquisidor Mayor* (1852).

, Keith Michael. "Master narratives: Captivity and nineteenth-century American au- biographical writing, 1816–1861." Michigan, 2007.
ines the relationship between the historical fact of captivity and the production of iographical and biographical writing in the US from 1816–1861 in light of larger nar- s of national, racial, and social identity formation.

, Ramon J. "Literature as witness: Testimonial aspects of Chicano self identity narra- ves." Nebraska-Lincoln, 2008.
sses the role of testimonial narratives in the construction of history, and the relationship en traditional testimonial writing and contemporary Chicana/o personal narrative.

rson, Stephanie Marie. "Dialogic voice in contemporary women's memoir: Daughters' rrative strategies for negotiating cultural and generational differences in the mother/ aughter relationship." New Mexico, 2007.
pares strategies women memoirists use to represent mother/daughter relationships in hat allow their stories to coexist while foregrounding the mother's voice.

rett, Paul Gerard. "Barbarian lands: Theos Bernard, Tibet, and the American religious ife." Columbia, 2008.
comprehensive narrative of the life of Theos Bernard (1908–1947), one of the earliest rican explorers in Tibet, addresses his place in the history of the American subculture med by Indian and Buddhist concepts of religiosity.

nickel, Lachelle Renee "From cultural transgressions to literary transformations: Re- casting feminine archetypes in French Caribbean women's autobiography." California- Santa Barbara, 2007
yzes how Antillean women authors Mayotte Capécia, Françoise Ega, Euzhan Palcy, de Pineau, Simone Schwartz-Bart, and Maryse Condé have constructed identities across graphic and imagined borders between their islands and the métropole.

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Heie, Nolan. "Ernst Haeckel and the redemption of nature." Queen's (Canada), 2008.
Focuses on Haeckel's popular science writings and contemporary reaction to them, as they worked to provide readers with what seemed lost with the decline of orthodox religious belief: a feeling of greater purpose, a foundation for ethical behavior, an appreciation of beauty in the world, and a stable sense of identity.

Herrera, Spencer R. "'Pochoroman': The birth of the Chicano/a writer." New Mexico, 2007.
Narratives by Oscar Zeta Acosta, Richard Rodriguez, Sandra Cisneros, and Denise Chávez, posit the "pochoroman" as a type of *Künstlerroman* in which Chicanos establish themselves as writers, master their craft, write about the process of writing, and analyze other Chicano discourses.

Hill, Michael Gibbs. "Lin Shu, Inc.: Translation, print culture, and the making of an icon in modern China." Columbia, 2008.
Analysis of how Lin Shiu (1852–1924) and his associates in commercial publishing, education, and business exploited the interactions between translation, literary writing, and print culture for profit and to promote their "conservative" cultural agenda.

Hinrichsen, Lisa. "Moving forward, looking past: Trauma, fantasy and misrecognition in Southern literature, 1930–2001." Boston, 2008.
Examines representations of traumatic memory in Southern fiction and autobiography from the 1930s to the present, and how these texts render the past in memorial and nostalgic discourses that free privileged Southerners from historical guilt.

Holbrook, Peter J. "The leadership story of St. Francis of Assisi: Toward a model of Franciscan leadership." Cardinal Strich, 2008.
Using contemporary accounts and later biographies, applies a Coherent Leadership model to analyze St. Francis's leadership formation, performance, and sustainability.

Hossain, Kimberly Lynn. "Arbiters of faith, agents of empire: Spanish inquisitors and their careers, 1550–1650." Johns Hopkins, 2007.
Surveys the mental landscapes of and intersections among crown service, personal ambition, religious reform, and legal maneuvering in the writings and judicial actions of five Spanish inquisitors.

Ingram, Catherine Alicia. "Correspondencias: The intertwining letters, lives, and literature of Jorge Carrera Andrade and Pablo Neruda." North Carolina-Chapel Hill, 2007.
Analyzes as literary texts the correspondence between Neruda and Andrade.

Iwig-O'Byrne, Liam. "How Methodists were made: 'The Arminian Magazine' and spiritual transformation in the transatlantic world, 1778–1803." Texas-Arlington, 2008.
Examines spiritual autobiographies and biographies published in the *Arminian Magazine* from its first publication by John Wesley in 1778 through 1803.

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, Rebecca K. "Negotiating Change on the Frontier: Indian Women Who Brokered the Collision of Cultures." New Mexico, 2007.
s how accounts of Malinche, Pocahontas, and Sacagawea do not reveal their true iden- or the times in which they lived, but rather endlessly contested national identities.

e, Charlene. "Life-breathed curriculum: Reconceptualizing Christian education through utobiography." Union Theological Seminary, 2007.
blishes a place for autobiography in Christian Education by analysing voice, identity, and ext in writing by Ada Maria Isasi-Diaz, Janet Miller, and Greer Anne Wenh-In Ng.

son, Brandon Lavell. "Spirits on the stage: Public mediums, spiritualist theater, and American culture, 1848–1893." Chicago, 2007.
ains how public spiritualist mediums used new forms of technology, promotion, self- sentation, religious autobiography, and aesthetics to make a public case for their spiri- power.

son, Lynn R. "Traumas of the Middle Passage: The foundations of narrative and politi- al discourse in nineteenth-century African American literature." Temple, 2008.
plays the concepts of collective memory, cultural trauma, and communal storytelling to ct new meanings to the Middle Passage as symbolically expressed in African-American ature published from 1848 to 1899.

ston, Barbara Jean. "Sacred kingship and royal patronage in the 'Vie de la magdalene': Pilgrimage, politics, passion plays, and the life of Louise of Savoy." Florida State, 2007.
es that the *Vie de la Magdalene* differs from other accounts of the Magdalene's story se author Francois Demoulins de Rochefort and illustrator Godefroy la Batave ma- ated the narrative, illuminations, mottoes, and decorative motifs to reflect the personal political concerns of Louise of Savoy and her children.

ston, Christopher F. "Performing blackness at the heart of whiteness: The life and art of Jean-Michel Basquiat." Bowling Green, 2008.
ns that Basquiat embodied in his paintings and public persona the stereotypical image e young black male to comment on and locate the casual racism and racially naive at- des of his predominantly white liberal audiences.

, Valerie Michelle. "'You can't get a man with a gun' and other life lessons: Biography in the American musical theatre." Maryland-College Park, 2008.
pares versions of Annie Oakley's persona presented in American popular culture from 5 to 1999 in light of the evolving state of American womanhood.

, Kinsoo Jason. "Spiritual development through guided group autobiography among elderly Korean American immigrants: A case study with Korean Seventh-day Adventist older adults." Claremont School of Theology, 2008.
ulates the spirituality of immigration in life stories by elderly Korean American Sev- -Day Adventist immigrants written through a process of guided group autobiography.

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Kim, Rose M. "Violence and trauma as constitutive elements in racial identity formation." CUNY, 2007.
Reviews a number of autobiographies that address self-identity formation to document the role of violence and trauma in the subject's racial-identity formation.

Kong, Ying. "'Alternate versions': The duplicities of life writing in the novels of Carol Shields." Manitoba, 2007.
Arguing that life writing necessarily involves the translation of facts into stories, shows how Shields finds news for self-presentation in life writing.

Lafferty, Carolyn. "Chaim Melcer's 'Voice from the Forest: Remembering the Holocaust.'" Drew, 2008.
Reads Melcer's memoir, narrated to a transcriber, in the manner of an ethical will, as a portrait of the sacredness of family life within Jewish history.

Lane, Steven Mark. "How Wordsworth became Wordsworth: A dialogic study of a poet and his audience." Victoria (Canada), 2007.
Bakhtinian study of Wordsworth negotiating his image and reputation with his audience.

Lass, Leslie Jane. "A Terrible Mercy: A testimonial memoir and contextual essay." Union, 2007.
Combines a family memoir with an essay suggesting how elements of tesimonio, memoir, and creative nonfiction can be used to produce a subgenre: the testimonial memoir.

Lauer, Mark. "DDR-Kulturpolitik und autobiographisches Schreiben vor und Nach der Wende: Christa Wolf und Guenter de Bruyn." Georgetown, 2007.
Autobiography theory, cultural politics, and memory research suggest ways to (re)construct the self in Wolf's *Kindheitsmuster* and de Bruyn's *Der Hohlweg* and *Zwischenbilanz*.

Lee Sook-Kyung. "The changing conceptions of the artist in the age of authorial demise: A study of Jackson Pollock and Andy Warhol." Essex, 2007.
Study of the discursive nature of the images of Pollock and Warhol suggests that the figure of the artist reflects ideas of the self and of identity particular to the artist's era.

Lenart-Cheng, Helga. "Mankind, my kind, myself: How we read autobiographies as representative texts." Harvard, 2007.
Overview of the various ways in which, historically, autobiographies have been read, by authors and readers, as communally representative texts.

Lieb, Christian. "Moving west: German-speaking immigration to British Columbia, 1945–1961." Victoria (Canada), 2008.
Life stories of fifty German immigrants interviewed in British Columbia, published biographies, and archival records from Germany and Canada reveal the conditions that led to the mass-emigration of Germans to Canada in the late 1940s and the 1950s.

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ge, Rachel Ann. "Imaginarios de la resistencia antifascista espanola: Memoria, litera-ra, cine." Maryland-College Park, 2008.
Pierre Nora's idea of artistic creations as sites of memory to analyze literary and visual ions of the Spanish antifascist resistance movement.

, Gabriella. "Ecrire au bord de la guerre: Natalia Ginzburg, Marguerite Duras, Régine Robin." Montreal, 2007.
ures destabilizing strategies in self-narratives and war writing by Duras, Ginzburg, and .

lin, Melvin Leroy. "Children of chaos: Historical atrocity and youth survival in the literature of American slavery and the Holocaust." Texas-Dallas, 2008.
eyewitness accounts, autobiographies, slave narratives, novels, and films to study the t on children of the Holocaust and American slavery.

s, Emma Claire. "Letters from Carville: Narrating the unspoken story of the Landry family." Louisiana-Lafayette, 2007.
s offer a counternarrative opposing the defining silence about the family of Joseph Ter-Landry, whose five adult children lived and died between 1919 and 1987 in the Carville, iana, hospital for the treatment of leprosy/Hansen's disease.

liser, David. "Ethnicity and Jewish identity in Josephus." Florida, 2008.
s that Josephus wrote not just to satisfy the curiosity of interested Gentiles, but to con-an identity for Jews that would portray them as worthy of Roman respect.

inley, Kathryn Hill. "Ciceronian rhetoric and the art of medieval French hagiography." Maryland-College Park, 2007.
orical analysis in the Ciceronian tradition of medieval French vernacular poems of the n martyrs and prose biographies of the Beguines.

alf, Cynthia Gray-Ware. "From morality play to celebrity: Women, gender, and per-forming modernity in Egypt: c. 1850–1939." Virginia, 2008.
ugh the life story of Rose al-Youssef, traces the development of the theater (al-Masrah) the press in Egypt, as they combined to create a modern notion of female celebrity.

urn, Kent Mitchell. "Contre-Histoire: The Postwar Art and Writings of Jean Dubuf-fet." Columbia, 2007.
es that Dubuffet's *Biographie au Pas de Course* reflects his lifelong desire to have the "last d" on his life and career, and to circumscribe his art with the written word.

nsammy, Mary Rita Zorn. "Smart boats, able captains: The schooner as metaphor in Port Norris, New Jersey." Pennsylvania, 2008.
pectives from folkloristics, ethnography, material culture, social anthropology, and cogni-linguistics show the people of the Maurice River Cove region of New Jersey humanizing aware Bay oyster schooners by placing the boats on the social landscape as local subjects.

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Mosher, Sarah Elizabeth. "Shooting the canon: Feminine autobiographical voices of the French-speaking world." Arizona, 2008.
Shows how Simone de Beauvoir, Elisabeth Lacoin, Maryse Condé, Assia Djebar, and Yamina Benguigui established their own literature through a métissage of autobiographical forms.

Mullet, Shawn Khristian. "Little man: Four junior physicists and the Red Scare experience." Harvard, 2008.
Problematizes the documents created during government investigations of Bernard Peters, David Bohm, Joseph Weinberg, and Giovanni Rossi Lomanitz, junior associates of J. Robert Oppenheimer, in light of their own agency.

Muzak, Joanne Marie. "High lives/low lives: Women's narratives of drug addiction." Alberta, 2007.
Maps social changes underlying the recurrent cultural erasure of white, middle-class women's illicit drug use through reading life stories by female addicts and recovering addicts.

Nezami, Rita Shabnam. "A rhetoric of translation that resists domestication: Translating Tahar Ben Jelloun." Texas-Dallas, 2007.
The second translation into English of *L'écrivain public*, an autobiographical novel by Moroccan Francophone writer Tahar Ben Jelloun, with a critical essay arguing for a rhetoric of translation that resists domestication of the postcolonial Francophone Other.

Nichols, Jennifer. "Stuck in go: The radical exclusion of 'mobile women' in twentieth-century United States literature." Michigan State, 2007.
Argues that textual representations of and by migratory women laborers provide a device for critiquing the relationship of woman to home and to work.

Oakes Greenspan, Marilyn. "Running Toward: Reframing possibility and finitude through physicians' stories at the end of life." California-San Francisco, 2007.
Phenomenological analysis of interviews with fourteen physicians about their experiences talking with their patients about the end of life reveals how physicians are as caught up as their patients in the situatedness of their experiences and their biography.

O'Heron, Diane M. "Renunciation and resistance: Confessions of the alcoholic and addicted experience in the 19th and 20th centuries." SUNY-Binghampton, 2008.
Addresses the cultural work authors and audiences expect confession to produce in the self-writings of alcoholic and addicted writers, and authors' refusals to craft confessions that will provide the audience with a narrative of identity reformation through self-renunciation.

Oles, Denise L. "The critical interrogation of female apology discourse: A case study of Martha Stewart, Oprah Winfrey and Hillary Clinton's multiple attempts at image repair discourse." Wayne State, 2008.
Analyzes face-saving strategies that use image repair discourse to maintain a needed favorable public image.

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ovcik, John David Bryce. "'All the devils are loose': The radical revolution in the Saxon Vogtland, 1918–1920." Harvard, 2008.

es, court records, correspondence, and contemporary newspaper accounts frame the an revolution of 1918 through the lens of a rebellion staged by Max Hoelz, a religious boy.

, Andrea. "Natural life, manufactured feelings: National identity, bio-political power and the Japanese American internment." Kansas, 2007.

oirs, autobiographies, and autobiographical fiction address the bio(logical)-political ter of Japanese American internment on the US West Coast during World War II.

, Tanya. "'Beschildert met een Glans': Willem van Aelst and artistic self-consciousness in seventeenth-century Dutch still life painting." Virginia, 2008.

s the development of van Aelst's artistic self-consciousness through his work in France, Medici court in Italy, and after returning to Amsterdam.

o, Irene. "The concept of the fake: Some case studies from Latin literature." Harvard, 007.

s that pseudoepigrapha ascribed to classical authors develop from questions debated by rs and should be considered reception texts that comment on the persona and fill out iography of the assumed authors.

, Beatriz Carolina. "Images of the New World in the travel narrative (1599–1607) of friar Diego de Ocaña." CUNY, 2007.

es on the drawing, maps, and iconography of the Castilian Jeronymite friar Diego de a's narrative of travel to Puerto Rico, Cartagena, Portobelo, Panama, and the Viceroy- f Peru.

, Jim. "Providential leader: The influence and impact of religion on George Washing- on." Cardinal Strich, 2008.

ington's diaries, letters, memorandums, political correspondence, actions, and the re- d views of his contemporaries reveal his non-dogmatic religious beliefs to be an under- iated aspect in the development of his character and leadership capacity.

ert, Robby Christopher. "On the wonder of mentors never met: A memoir of a reading ife. Part One." Drew, 2008.

ination memoir on the formative impact of reading experiences and reflection on the s of theorizing writing about reading.

e, Gillian Frances. "Wanting a name: Constructing anonymity in Milton, Defoe, Johnson, and Sterne." Harvard, 2008.

s how well-known authors challenged the indexical function of the authorial name by ing anonymity in such non-fictional genres as political pamphlets, periodical essays, s, and letters, as well as in novels.

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Pryzwansky, Molly M. "Feminine imperial ideals in the 'Caesares' of Suetonius." Duke, 2008.
Abstracts Suetonius's ideals of feminine conduct from the behaviors he lauds and censures among imperial women, in keeping with the way that he evaluated his male subjects against a consistent ideal.

Rapp Dombrowski, Christine. "The making of a Romantic female hagiography." Pennsylvania, 2008.
Addresses hagiography as Romantic literature in which authors reconstruct medieval, female typological traditions according to Romantic aesthetics and ideals.

Reading, Amy Lynn. "Courting inauthenticity: Deception and revelation in American autobiography." Yale, 2007.
Analysis of the performance of the inauthentic self in American autobiography from the mid-nineteenth to the mid-twentieth century suggests that autobiographical truth arises from the dynamic between deception and exposé.

Reder, Deanna Helen. "Âcimisowin as theoretical practice: Autobiography as Indigenous intellectual tradition in Canada." British Columbia, 2007.
Life writing models based on âcimisowin, Cree autobiographical narratives, show that Indigenous authors in Canada write autobiographically as part of Indigenous intellectual traditions, and not as a result of European contact.

Reich, Paul D. "Race-ing West: Propaganda and pedagogy in African American fiction, poetry, and autobiography." Purdue, 2007.
Highlights the work of African American authors who were concerned with contesting popular notions of the American West and re-imagining it as a place of opportunity for African Americans.

Reuter, Bernard. "Questions of Assimilation within the Reception of Victor Klemperer's Autobiographical Texts in Post-Wall Germany." Minnesota, 2007.
Based on the multifaceted reception of Klemperer's diaries and texts, suggests that the historical concept of the assimilation of Jews as both paradigmatic Other and as existing within the national narrative is still in place in discourse about German identity today.

Rissetto, Harry Andrew. "In service of the Christ child: Mary Virginia Merrick and the development of the National Christ Child." Catholic U of America, 2008.
Uses Merrick's unpublished spiritual autobiography, personal correspondence, and the reports and minutes of the Christ Child Society to document Merrick's life and work and the charitable and social reform efforts of the Society during the Progressive Era.

Rowley, Kelley E. "'I think about this dream often': Nostalgic visions of Native Americans during the Progressive Era, 1890–1930." Buffalo, 2008.
Provides a method for decolonizing the as-told-to autobiography *Black Elk Speaks.*

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ell, Kristin Lynn. "Reinventing the self: Native American women's autobiographies." Texas-Arlington, 2007.
texts by Sarah Winnemucca, Zitkala-Ša, Leslie Marmon Silko, Anna Lee Walters, and Tapahonso, argues that Native American women reveal who they are in their autobiographical writing by revealing who their community is.

ann, Karel S. "The spiritual formation of leaders based on the Ignatian tradition." Gonzaga, 2007.
siders the foundational texts of Ignatian spirituality—the *Autobiography* of Ignatius of a, *Spiritual Exercises,* and the letters of Ignatius of Loyola—from the lens of contemporary leadership theory.

ker, James A., Jr. "Finding a niche: Doctors, urban change, and the business of private medical practice in Philadelphia, 1900–1940." Johns Hopkins, 2008.
sis of the day-to-day realities of private practice from a 20 percent interval sample of 909 and 1940 American Medical Directory, archival records of individual practitioners, advice literature on how to build a career.

ler, Steven Joseph. "The craft of confession: Pain, temporality, and mental illness in the rise of American autobiographical poetry." Emory, 2007.
s how Whitman, Dickinson, H.D., Lowell, and Sexton used autobiographical poetry ction a self-narrative through which they could structure the mental disorder in their ives.

gman, Jeffrey. "Etienne Bonnot de Condillac and the practice of Enlightenment philosophy." Princeton, 2008.
ser study of Condillac highlights the attempted mutual construction of a readership and cipline during the transitional period between the medieval university and the modern sophy department, as writers positioned themselves for an aristocratic reading public.

Rebecca A. "Ansel Adams's 'practical modernism': The development of a commercial photographer, 1916–1936." Boston, 2008.
s Adams's early career development of an approach to his work that was experimental, borative, and market-driven.

d, Jennifer. "Expressions of ecological identity across the life span of eight environmental exemplars." Antioch-New England, 2008.
igates how the ecological identity of Charles Darwin, John Muir, Aldo Leopold, Marjory Stoneman Douglas, Hazel Wolf, Rachel Carson, James Lovelock, and E. O. Wilson ped during their lives.

rit, Ariel Moriah. "Writing the family in modern Arabic autobiographical texts." Harvard, 2007.
es a Bakhtinian framework of heteroglossia to modern Arabic autobiographical texts.

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Sheffer, Jolie Alexandra. "Imagining America: The psychology of race and gender in representations of the national family, 1880–1920." Virginia, 2007.

Using immigrant autobiography, museum archives, and interracial romance stories, maps how culture is created and redefined in the twentieth century through familial discourses of blood, incest, and domesticity.

Sherman, Caroline R. "The genealogy of knowledge: The Godefroy family, erudition, and legal-historical service to the state." Princeton, 2008.

By chronicling the role of the Godefroy family in the Republic of Letters, surveys the social history of the early modern scholarly family from the 1580s to the 1720s.

Sieunarine, Anudevi Androneth. "Cultural embossing: The layering of East Indian identity revealed through the visions and voices of three Trinidadian visual artists of East Indian heritage." Columbia, 2008.

Applying Denzin's theory of interpretive biography to the art stories of Alexis Ballie, Shastri Maharaj, and Glenn Roopchand, analyzes what it means to be "culturally embossed" by British colonialism in Trinidad.

Sligh, Charles L. "The vesture of the past: The posthumous moment of Dante Gabriel Rossetti." Virginia, 2008.

Shows how late Victorian writers promoted a secular afterlife for Rossetti that posthumously transformed him into the paradigmatic "artist as text," creating "hypothetical Rossettis" for various late nineteenth- and early twentieth-century moments.

Smith, Tyrie J. "'A voice that was thin and pure': Folklore as literature and literature as folklore in the works of Byron Herbert Reece." Louisiana-Lafayette, 2008.

Patterns shared by Reece's work and the living traditions of his native Choestoe, Georgia, bridge the spheres of oral tradition and written literature.

Sprecher, Catherine Cleophea. "The ecstasy of influence: Life writing in the works of Bettine von Arnim and Mary Shelley." Chicago, 2008.

Through the work of von Arnim and Shelley, challenges the belief that literary influence is fraught with anxiety, while considering how life writing continued despite the radical questioning by Romantic authors of the subject's representability in a text.

Summers, Anna Maria. "Four strangers, life on the margins." Harvard, 2007.

Compares how the *Life of Archpriest Avvakum,* Princess Natal'ia Borisovna Dolgorukaia's *Memoir, Notes and Quotes* by Mikhail Gasparov, and Afanasii Nikitin's *Voyage beyond Three Seas* try to overcome through writing an acute sense of self-estrangement.

Tweedy, Clarence William, III. "Trauma and self-narration: Race, gender, and the politics of identity in African American literature, 1840–1940." Kentucky, 2007.

Shows how Frederick Douglass, Harriet Jacobs, Elizabeth Keckley, Zora Neale Hurston, and Richard Wright use depictions of violence to subvert white constructions of identity.

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...an, James Todd. "Geographies of desire: Bayard Taylor and the romance of travel in ...bourgeois American culture, 1820–1880."

...the life of travel writer and lecturer Bayard Taylor to discuss the significance of meta... of travel for personal transformation, possibility, and empowerment within the devel... American bourgeois identity.

...der Woude, Joanne. "Towards a transatlantic aesthetic: Immigration, translation, and ...mourning in the seventeenth century." Virginia, 2007.

...k by English, French, and German transatlantic immigrants, read alongside those by ...quin, Mahican, and Delaware Indians, reveals the diverse and multilingual reality of ...ial North America.

...berg, Michele Meier. "Stories teachers tell: An analysis of published teacher narratives" ...Capella, 2008.

...lative analysis of eight published autobiographical narratives written by K-12 class... teachers suggests what first person teacher narrative demonstrate about teaching and ...ing.

...ner Ault, Ann. "Masked men: Staging identity in Mexican experimental prose, 1921–1929." Columbia, 2007.

...mines the experimental self-portraits of seven authors writing during the chaotic after... of the Mexican Revolution: German List Arzubide, Manuel Maples Arce, Salvador ..., Gilberto Owen, Jaime Torres Bodet, Arqueles Vela, and Xavier Villaurrutia.

...ams, Lucy Fowler. "Contemporary Tewa identities in cloth: Embodiment, persistence, ...nd renewal in the upper Rio Grande Valley, New Mexico." Pennsylvania, 2008.

...ethnographic, colonial, and modern accounts to place traditional Pueblo textiles in ...mporary Pueblo society as markers of exclusive Pueblo identity.

..., Benjamin E. "Cosmopolitan Southerner: The life and world of William Alexander ...Percy." Rice, 2008.

...Percy's autobiography and poetry to show how his view of racial difference simultane... critiqued bourgeois sexual ethics and reinforced the structures of racial inequality in ...merican South.

..., Sarah L. "Miscellany rhetoric(s) of nationalism: Postcolonial epideictic and the An...glophone Welsh press, 1882–1904." Texas Christian, 2008.

...onstrates how the Welsh miscellany magazines *Red Dragon* (1882–87), *Wales* (1894–...and *Young Wales* (1895–1904) used editorials, poetry, serial fiction, biographies, folk... correspondence, and illustrations to construct Welsh identity in response to English ...ural dominance

...ora, Tomas. "The tropological universe: Alexander Neckam's encyclopedias and the na...tures of things at the turn of the thirteenth century." Fordham, 2008.

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Provides an apparatus for studying Neckam and medieval encyclopediasts by focusing on his use of tropology: interpretating things with respect to virtues and vices.

Zepeda. Karla P. "Exile and identity formation in the autobiographies of twentieth century Spanish women writers." Connecticut, 2008

Explores how compulsory exile caused by the end of the Spanish Civil War and the onset of the Franco regime shaped representations of self in autobiographies by Constancia de la Mora, Maria Teresa León, and Federica Montseny.

Zogry, Kenneth Joel. "The house that Dr. Pope built: Race, politics, memory and the early struggle for civil rights in North Carolina." North Carolina-Chapel Hill, 2008.

Based on documents and artifacts found in his family home, recovers the story of Manassa Thomas Pope and resistance to white supremacy in North Carolina between 1900 and 1920.

Zuchuat, Valerie. "Poetics of the notebook: Andre du Bouchet, Philippe Jaccottet, Alice Rivaz." Johns Hopkins, 2008.

Through reading Alice Rivaz, André du Bouchet, and Philippe Jaccottet, defines a poetics of the published notebook, as distinct from the diary, in twentieth-century French literature.

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# REVIEWS

n Brown, Patricia Clements, and Isobel Grundy. *Orlando: Women's Writing in the British Isles from the Beginnings to the Present.* Cambridge University Press, June 2006. <http://orlando.cambridge.org>. August 20, 2008.[1]

*ando: Women's Writing in the British Isles from the Beginnings to the Present* ctly named. Virginia Woolf's parodic biography, *Orlando,* about an Eng- writer who lives from the Renaissance to the 1920s and changes sex from an to a woman—and more broadly, Woolf's search for the literary history omen in *A Room of One's Own*—are fitting endorsements of this "elec- ic textbase." The *Orlando* Project similarly reaches beyond the limits of e and gender: from the fifth century BC (or BCE) to the present day, it in- es male writers and "other women" from other countries. It is an extraor- ry compendium of historical and biographical scholarship and a success- experiment in humanities computing." An oak tree, alluding to the hero/ Orlando's magnum opus, "The Oak Tree," serves as the "Home" icon e site, as a "visual pun" on "the growth of history from biography, and the tree-like structure of our text encoding," as the Scholarly Introduc- explains. *Orlando* too is a grand ecosystem of many roots and branches should continue to grow. Though digital projects have been notoriously emeral, this seems adaptable, and updates have been added at six-month rvals. The project avoids the usual monumental parade ground of famous ors or national histories, instead dispersing biographical recognition and gating countless users to find patterns of meaning in this historical web. Although Woolf's protagonist liked to daydream under the oak tree, this *base*—as they insist it be called, being a searchable palimpsest of historical ment and biographies rather than an information *database* or an *archive* terary editions—is hardly for the pastoral idler. Casual searchers could as well search Google or Wikipedia for some of the data on events or peo- Far more than an information tool, this is a structured world that some yers" will navigate better than others. Not that it's only for nerds, either. ll reward anyone interested in women's history, biography, or literature, ough unlike Woolf's, this *Orlando* has no portraits and not a whiff of ic humor. Inevitably I will touch on a perennial theme in any collective graphical history or *prosopography,* the theme of what's missing. But my is to introduce some of the notable features and functions of this magis- al project, and to offer some observations on the design and markup (as it

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appears from where I sit). If there are a few obscurities and disappointments, there is nevertheless much to admire and celebrate. This is a biographical literary history of women writers with huge capacities for researchers around the world. It fosters "intelligent searching," indeed.

The editors sought to use "computers to undertake primarily qualitative rather than quantitative work." Some of the quantifiable features and the evolution of the project can be discovered, however. I counted acknowledgments of over a hundred people These centuriae were led by Patricia Clements (project director) and Isobel Grundy (chief editor of materials) at the University of Alberta and Susan Brown (leader of the technical initiatives) of the University of Guelph, with enviable support of the Social Sciences and Humanities Research Council of Canada and the Canada Foundation for Innovation, and of course Cambridge University Press. And yet the massive collaboration, aided by scholars and libraries throughout the Anglophone world, has aspects of a Woolfian Society of Outsiders, an anonymous collective recovery effort. The project began with *The Feminist Companion to Literature in English: Women Writers from the Middle Ages to the Present* (New Haven: Yale University Press, 1990) edited by Virginia Blain (of Macquarie University in Sydney), Clements, and Grundy: weighing in at "1,231 pages in double-column format." There was just too much of a female literary tradition to encompass in print, and even more, it turns out, than can be contained in the textbase, itself "the equivalent of more than fifty volumes of readable text" when first launched ("Scholarly Introduction"). The project, which has been an ongoing subject of interest in humanities computing circles, has already yielded an essay collection derived from its planning conference (*Women and Literary History,* edited by Katherine Binhammer and Jeanne Wood [U of Delaware P, 2003]), and in 2010 three companion print volumes of *The Orlando History of Women's Writing in the British Isles* are due from Cambridge. At this point, *Orlando* has at least 1,228 entries on writers and "more than 26,000 people are mentioned or discussed somewhere in the textbase"; in addition, there are more than 13,000 "chronology entries," more than 22,000 "bibliographical listings," more than two million tags, and nearly seven million "words (exclusive of tags)" ("Writers with Entries").

Aimed at institutional subscribers, *Orlando* offers users many a helping hand in approaching this plethora of material. Non-subscribers may take a "tour," read the Scholarly Introduction, and gain a fairly good idea of the structure and contents of the site. For the subscriber, "Help" links are everywhere. I recommend getting acquainted with the dialect of the project through the "case studies" (e.g., how to pursue associations with Manchester from different angles), tutorials, and sample searches, as well as tag diagrams

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drop-down search menus. More recently, the site has added two contin- refreshed portals, "random links" and "today in *Orlando*" (entries rel- to today's date in any year), as if emulating various Internet sites aimed general public; clouds of "favorites" would be more appropriate for this arly context. The project is generally user-friendly for those who come a discriminating, well-informed purpose (and Cambridge University staff contacted about access were helpful). Those especially interested in construction of the project should click on a link near the bottom of the e page, "Help improve *Orlando's* Interface," where you are invited to cipate in a survey and otherwise give feedback. There you also discover like an unremodeled part of the house (dating from earlier stages of the ct), with a background of repeating rows of portraits of women writers, eb design reminiscent of earlier prosopographical projects in women's ry (Cambridge has gone for a more legible, portable scheme of textbook nd annual-report blue). Here you may open unexpected doors into the nd writings of the *Orlando* team themselves, along with more explana- of the project's unique document type definitions (DTDs) or tagsets.

## SAMPLING THE WARES

bout pretending to delimit what readers could make of this textbase, I bring into focus one set of experiences with it. First, what it is not: this ither a Dictionary of Literary Biography nor a wiki nor a random set of gle books nor a digital editing archive such as those for Walt Whitman ante Gabriel Rossetti. No one person stands out, but all receive system- treatment on a dense range of searchable criteria—the information highly ed rather than raw. It's easy to find almost any woman writer you know to browse for the unfamiliar, whether chronologically or alphabetically d. (Among the most helpful features are the encoding of women's name nts and pseudonyms, and the cross-referenced historical variants in ter- ology.) The scope is surprisingly international and unrestricted by the pe- ization of academic literary studies. You'll find Nawal El Saadawi, Buchi echeta, Fanny Fern, Christine de Pizan, and Sappho; you'll find Honore alzac, Boccaccio, Jacob Burkhardt, Robert Burns, but not Julian Barnes; entries on many living women writers (date of death *unknown*), but not ving men. One can imagine the committee meetings involved, but if ad- ions decisions were made rather than simply combining various research- and encoders' lists, it would help to know the principles of selection, espe- y for "other women" and "men" (and for genres, see below).

To give a picture of the format of the "author" pages, consider a writer I never heard of: Georgina Munro (new information on this elusive person

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was added in a recent update). First, one finds an Overview page that begins with a short prose identification noting that she wrote "five novels, some of the silver fork variety, in the 1840s and 1850s, as well as sixteen contributions to The People's Journal. . . ."[2] Below this summary are three columns, first Milestones, listing the probable christening record in 1820, some information on Munro's publications, and the observation, "GM's death date is unknown, but it probably took place some time after her final publication of 1853." Parallel lists on the Overview page present Writing Highlights and Life Highlights, much of it, like *The People's Journal* above, readily linked for cross-referencing, and almost any name, date, entity, or attribute is marked for searching. The full view of the Life or the Writing pages (which may be opened together in a split view for parallel scrolling) reveals the textual heart of *Orlando*. The entries summarize the biography and career in a precis of the sort of concise, interpretive, and informative essays one finds in the *Oxford Dictionary of National Biography*, with the same exciting capacity to interweave linked proper names, yet with far more breakdown of information into visible subheadings, hyperlinks, bibliographical referencing, and encoding. The user can click "Show Markup" to observe the workings of the tagging engine (though of course not to put her own wrench in or steal the components); she can also click "Cite" to provide the bibliographical credit for any page she wants to print out or refer to in her own research.

Beyond the Life and Writing pages, the historical and intertextual ambitions of the textbase stand out more prominently when you go to the remaining pages tabbed on an author's Overview: Timeline, Links, Links Excerpts, and Works By. Here is just a sample of two consecutive items in the timeline for Valentine Ackland, formerly Mary Turpin, lesbian partner of Sylvia Townsend Warner:

> 1936 Valentine Ackland published Country Conditions, a book that portrayed a depressed agricultural village based on East Chaldon, where she lived.
>
> 18 July 1936 The Spanish Civil War began between the Republicans (including Communists) and the Fascists led by Francisco Franco.

The quill icon indicates text on "British Women Writers" (hovering popups explain); the image of the globe designates "National and International." Other iconic signals (my browser made these obscure at first) are a row of books, i.e., "Writing Climate," and a cluster of human figures, i.e., "Social Climate." The shaded diamond icons (an inbox? More likely a book) at the end of sentences connect to intricately cross-referenced bibliographical citations. Like

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Timeline, the Links and Links Excerpts are tools for posing and answering many questions. Instead of "What was happening in 1936?" you might to know what writers in the textbase said about George Eliot (you can there 80 comments), or any critical association between George Eliot writers before and after her (all 534 results).

For the most part, the intricacy of the apparatus (which I'm understatworks *for* the user's experience rather than against it. The potential for ching extends far beyond the links to authors' entries. You can pursue earches for all writers, or restrict your search to British women, men, or (non-British) women or people associated with a nation or place. It's ible to collate timelines or to cull authors within certain time periods, ical movements, religious groups, or other categories. And every aspect erary production, form, and reception has been tagged. For example, all women writers whose occupation was farming and who wrote novels in eign Edward VII (1901–1910) emerge in this sieve of search terms: Kate pin, Isak Dinesen, Laura Riding, and Edith Somerville, an interesting national list with their own full-fledged records at hand.

With so many possible arrangements and rearrangements of the riches e project, the user may not stop to appreciate the high standard of bio- hical and historiographical interpretation and writing that went into the (with only occasional errors of missing or undeleted words or typos, e.g., Queen Victoria's "roayl household"). It may be more obvious that the re- ch and the accompanying bibliographical apparatus are tremendous. The olarship seems entirely sound and current, though understandably many e sources are other biographical reference works. The collaborators have e to great lengths to incorporate recent findings on obscure figures as well e latest biographical material on a Jane Austen or a Margaret Oliph- Author's Life or Writing entries conclude with a complete Works Cited dy for any researcher. And a history of feminist research is imbedded here ell: it's possible to search throughout the entire bibliography of the text- e by name, for instance, to retrieve the twenty-eight source references to work of Virginia Blain in entries on women writers.

## MARKUP

*ando* isn't just all about any woman writer who ever had anything to do h the British Isles, and some affiliated writers, or about the historical con- t for these longstanding traditions. It's also all about markup. It's about ystifying digital research for the scholar who might secretly still believe nology belongs to non-humanists or to nerdy men. On the contrary, rkup is man-womanly in a Woolfian sense, some sort of cross-dressing of

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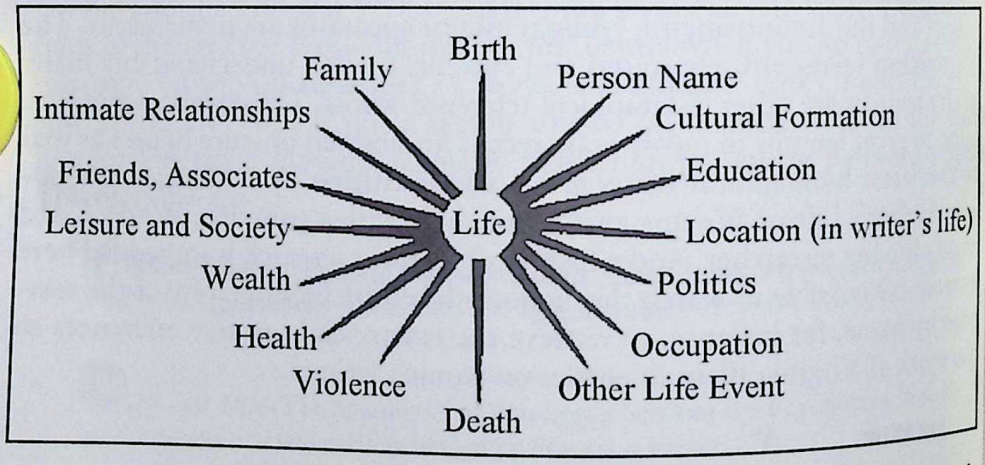
logic, poetry, sewing, and architecture. No longer romanticizing infinite possibilities, the digital community acknowledges that coding is interpretive.

Like most coordinators of major digital humanities projects, Brown, Clements, and Grundy and their team developed some of their expertise en route (as feasibility changes), and to some extent invented their own tools. One advantage for *Orlando* is that, as they point out, the text was marked up as it was written. A disadvantage is that like some e-text projects of a certain age, it was built in SGML (Standard General Markup Language), but this has been quite readily converted to XML, and the core of the tagging in *Orlando* speaks the common language of affiliated humanities projects such as Brown University's Women Writers Project (Judith Flanders is a prominent consultant on *Orlando*) and the University of Virginia's NINES (Networked Interface for Nineteenth-Century Electronic Scholarship, which includes *Orlando*), the protocols of the Text Encoding Initiative. Still, *Orlando* is proud of what it doesn't share with other projects in digital humanities: its unique, very large set of ways of making text available to perhaps unforeseen inquiries in the future. Altogether, it uses 205 tags, 114 attributes, and 635 attribute values. Most of the unique tags occur in the Life and Writing entries; the tagsets or document type definitions (DTDs) in Life use "sixteen major semantic categories" in a "hierarchical structure" ("Tagsets (DTDs)," <http://www.ualberta.ca/ORLANDO/tagsets.htm>, accessed 26 August 2008), with the following diagram:




To anyone who has ever studied or written biographies en masse, this is an attractive "sort" of the recurring tropes. A tag search of "violence" within the text of Life entries yields 179 results, from incidents of war to sexual abuse to rape, making depressing but interesting reading in chronological order (women of the twentieth century began to tell about their abusive fathers or husbands). A different subset of tag searches includes the intriguing

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ntested Behaviour (At School)," which turns out *not* to focus only on behavior and punishment at school but includes objections to the women ers' reading, or put-downs of various kinds. Yet in Joanna Baillie's writ- ntry, we find: "JB herself said the first poem she wrote was a satirical bal- on a servant of her father's, who paid her *not* to sing it by letting her sit nd him on the horse every time he took it to water. But on her eleventh day her mother told her: 'Remember you are no longer a child and must up making verses.'" The markup amusingly tags the anecdote as earn- s but doesn't link her mother's admonition to other similar "contested aviour." At times the title of a tag is confusing—"Subject (of study)" re- to what the person learned—or its purpose as well as name is far from ous: "Rs (names of vehicles)" largely yields the names of ships.

To suggest the level of ideological critique that goes into this markup me, let me offer one example. I looked up Matilda Betham-Edwards use I knew she had written a short biography of her aunt, a pioneering an writer (I readily found a link on her Overview page to this work). hin Betham-Edwards's "Birth and Background" subheading, we get a graph specifying her social condition, religion, and political affiliation, hich the following are the first two sentences:

> Born into the English country gentry (with yeoman connections further down the rural social scale), MBE became a radical in social politics and a nonconformist and anti-clerical in religion. Presumably white herself, she was finally alienated from the Church of England by its upholding of the institution of slavery.

sulting the version of the markup that is displayed, we find that this is ed (I omit the enclosing division and paragraph tags, as well as the sig- ant tag of "CULTURALFORMATION"):

> Born into the <NATIONALITY> English </NATIONALITY> <CLASS SOCIALRANK=GENTRY SELF-DEFINED=SELFYES> country gentry </CLASS> (with <CLASS SOCIALRANK=YEOMAN-FARMER SELF-DEFINED=SELFYES> yeoman </CLASS> connections further down the rural social scale), <NAME STANDARD=Betham-Edwards, Matilda> MBE </NAME> became a <POLITICALAFFILIATION INVOLVEMENT=INVOLVEMENTYES > radical </POLITICALAFFILIATION> in social politics and a <DENOMINATION SELF-DEFINED=SELFYES> nonconformist </DENOMINATION> and <DENOMINATION SELF-DEFINED=SELFYES> anti-clerical </DENOMINATION> in religion. Presumably <RACECOLOUR> white </RACECOLOUR> herself, she was finally alienated from the <DENOMINATION SELF-DEFINED=SELFYES REG=Anglican> <ORGNAME REG=Anglican Church STANDARD=Anglican Church> Church of England </ORGNAME> </DENOMINATION> by its upholding of the institution of slavery. . . .

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There is a charm to that "presumably white herself." Notably, her race isn't self-defined, unlike her politics and religion, but this coding seems justified in that it marks whiteness among the races. And the frank specificity of class and rank, religion, and political affiliation all gives definition to "cultural formation" in a way that no one has attempted before—and that might well startle Betham-Edwards and her contemporaries, if that matters. Presumably it's not always self-evident who is defining whom, and more than a few lives and works reveal some uncertainty about status and affiliation.

## ROOM TO EXPAND, TO IMPROVE

Of course this can't aspire to be a universal compendium of gender and literature. Given the high level of searchability, the pool of individuals appears more than ample to keep users busy for years to come. In such a thoroughly realized project, I hesitate to attribute difficulties to the design rather than to an uninitiated user, but there are both some perceptible problems and some ways that the project could be more collaborative with the outside as well as within. Most significantly, a literary textbase seems ripe for ready access to digital files or library holdings of the literary works themselves. At one point the project promised to "incorporate links" to the digital editions in the Women Writers Project at Brown University. This would be a great advantage for a project in recovery and intertextuality, especially as more reliable and searchable digital editions, and collections of more recent women's writings, become available. However, the editors argue (with some justification) that such links are too inconsistent and ephemeral, and the quality of digital texts is too uneven. Instead the Works By links (on Overview pages for authors) yield bibliographical entries (mostly first editions), which in turn link to what appear to be place-holding indexes: "no results found" is the usual for many authors. References that I did find seemed redundant (though I trust they have some benefit in mind): thus, under Works By Ann Yearsley I opened a reference: "Yearsley, Ann. *Poems, on Several Occasions.* Alternate Title: *Ann Yearsley, Poems, on Several Occasions, 1785.* (1785). London: G. G. J. and J. Robinson, 1786." Its nearly empty page of results presented, under the Life category, a link for Wealth and Poverty, which brought up Yearsley's name as a link back to a paragraph in her Life detailing difficult financial negotiations with her early patrons including Hannah More; the volume of poetry is mentioned in this context. Following similar circular referencing for Grace Aguilar, I realized that Works By serves as a bibliographical index to the author's entries, though this must be discovered by clicking the "book" citation icons within the text that surface when you follow a link.

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It wasn't always clear how to follow the interpretation behind the mark-
or how to proceed in the search results. A search of British women writ-
by the genre "answer" (choosing from a dropdown picklist) in the period
iresian protofeminism" (the dates 1689–1706 are automatically entered
this far-from-standard but interesting "period") brings up a list of eleven
es including Margaret Fell; among the ample offerings on the Overview
Fell, there's no indication which of her works is considered to belong to the
e "answer." Many of the genres and periods are more standard, of course.
earch for "biography" limited to "Early Modern Period" (i.e. 1485–1752),
ds a window full of authors' names (no count is given). Again, viewing
e of the results, Margaret Cavendish's entries, gives no guidance toward
genre in question, whether written by or about her. Other searches may
d you in the midst of text with even less clear bearings, whether highlights
eaders. Why for instance did a search of the tag Textual Production and
M. Forster bring up the potentially interesting fact that EMF visited Ed-
d Carpenter at Milthorpe in Northamptonshire in 1913? Why does this
not appear in the timeline on Forster's own page or in a Chronologies
ch of Forster's name? (I suspected it relates to the intelligent markup dis-
tion between places as literary setting and places in an author's life. Surely
iographer would explain the two writers' common interest in homosexual-
It struck me that it would be more worthwhile to continue unspooling
threads through the labyrinth than try to decipher the oracle's somewhat
tic replies to a pointed question.

Inevitably there are some omissions that will surprise an individual search-
I've said that it's an old theme, and not very sensible to harp on it in light
ll they *have* assembled and enriched with coding. Still, it's worth point-
out that the roster of writers may be constrained somewhat by a circa-
0 definition of the "literary" genres, favoring poets and novelists and play-
ghts (though some range of occupation appears). Since the rise of printing,
st women of any achievement in the public sphere wrote and published
mething, and a historical project could well encompass more reformers,
e of the nonfiction and the didactic. I looked in vain for Mary Carpenter,
wrote extensively on juvenile delinquency and other topics, or Catherine
rsh, a Christian philanthropist among the "navvies" in England who pub-
ed popular tales of working-men's conversions and tracts. On a related an-
the options for genre searches are remarkably varied, from "clerihew" and
iz" to "social science," a variety that spells greater inclusiveness for women.
it's unclear why such a long list of genres would exclude "life writing,"
emoir," "advice," "self-help," in addition to what is available ("autobiog-
hy," "biography," "conduct literature," etc.). It's characteristic of *Orlando*
t the searcher chooses from a picklist rather than entering a keyword.

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I hope my main point is clear: *Orlando* requires some initiation to the designers' way of thinking, but it is a self-education that is as enjoyable as it is instructive. Indeed, with my own project in digital humanities underway, I wished for more access to the actual encoding and the editorial and revision history, as for instance is offered at Laura Mandell's *Poetess Archive*, <http://unixgen.muohio.edu/~poetess/>, likewise a collaboration on women writers, though a non-profit editorial project. Perhaps to a fault, *Orlando* shares credit (in indicating its sources, this is excellent); each author entry is marked "<SOURCEDESC> Based on original [occasionally "Created from original"] research by members of the Orlando Project. </SOURCEDESC>." They are on public record as claiming that teams can tag fairly consistently. The helpful summaries of the semi-annual updates give examples of additional information—for instance, that Jane Austen may have met Hannah More, and that several biographical items including father and mother have been uncovered for Penelope Aubin. Yet the display of the markup for these respective entries shows no sign of revision, though there appears to be tagging that might hold such information, albeit invisible to subscribers.

The potential for revision in such a broad-ranging project is almost endless, albeit that the code has always its predetermining influence. With all due skepticism about the claims for new media or for whiggish historical pronouncements, it seems indisputable that computers have ushered in a new era for biographical research. *Orlando* is one articulation of what scholars of women writers have been able to do to repopulate a long and diverse tradition. It palpably contextualizes each life, and it *creates* history that propels new kinds of questions to be asked of it. I'm delighted to see such an irrefutable confirmation that any one life (and life writing) is always a network of relations, locations, events, and categories, a prosopography or collective biographical history. The entire community that produced *Orlando* is itself a tremendous cultural formation, and the hordes of students of women's history, life writing, and literature should join them in making the most of this ongoing digital prosopography.

**NOTE**

1. Thanks to Joe Gilbert of the University of Virginia Scholar's Lab for consultation on this review. Thanks also to him and to Bethany Nowviskie and Bess Sandler for expert guidance and inspiration for *Collective Biographies of Women* <http://womensbios.lib.virginia.edu/>.
2. In this review, underlining indicates hyperlinks.

*Alison Booth*

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omas Betteridge, ed. *Borders and Travellers in Early Modern Europe.* Alder-shot: Ashgate, 2007. vii + 196 pp. ISBN 978-0-7546-5351-6, $99.95.

velers went seemingly everywhere in the early modern world, and modern ary scholars have pursued them, sometimes to distant climes. In recent s the vogue for travelers' texts has appeared everywhere—in a journal *dies in Travel Writing*), in anthologies, in popular books, and in serious ks of scholarship. Thomas Betteridge of Oxford Brookes University has mbled a collection of essays, which includes some of the most promi-r scholars working in the field today, notably Andrew Hadfield, Claire itt, and Neil Whitehead. Though it is unclear what has brought these es-s together—there is no mention of a conference, for example—the result gests how scholars of English and continental European literature are ap-aching the experiences of travelers and the idea of borders too.

Betteridge has organized the book into three sections—on borders, Eu-e, and travelers. It is a curious scheme, since it treats two concepts and a e, and to make it even more curious, it is the place that launched the trav-s and where the travelers thought about borders. In my reading, the book ke into two halves, the first on the idea of borders, which encompasses the two essays in the "Europe" section, and the second on travelers, which ld include the last essay in the middle section. In any event, this is a mi-point, but I make it to give a sense of the difficulty of prying apart a col-ion of essays in which the common themes are more significant than the rences that the organization might suggest.

The first five essays in the book treat the concept of borders. Readers look-for insights into the experience of travelers should be warned that some of e borders are not what one normally thinks about. Instead, the entries by garet Healy (on highways and hospitals) and Duncan Salkeld (on sexual-and prostitution in London) deal with internal borders that are essentially nal. While it is true that internal laws and social mores marked some ter-ies from others, it is hard to grasp how these fine essays fit into the larger ection. The reader is on firmer ground with Claire Jowitt's superb essay pirates and concepts of the empire from 1580 to 1640. Here she examines ariety of texts that suggest the role that some of England's most notori-outlaws played. Pirates were, by definition, travelers, and they faced seri-problems when it came to borders—including the problems presented if decided to go home again. The gallows awaited them, as the laws of the Os dictated. Yet some saw themselves as serving the larger interests of the , a term perhaps better suited than "empire" in this period.

Some of the essays focus on more recognizable borders. Mike Pincombe's gestive contribution about the Habsburg-Ottoman frontier brings the

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reader out of the English context that dominated the early parts of the book. Unfortunately, the reader wishes that Pincombe had more confidence in his own work. "I am not an expert in sixteenth-century Hungarian literature," he confides in a warning ("*Caveat lector*") at the start of his piece. "I only hope that someone more qualified than I am to write such an essay will be provoked into writing something better" (73n). Rather than dwell on his doubts, the essay would be better off situated as a statement of the issue of translation in this period. That issue comes up more powerfully in Andrew Pettegree's chapter on what he terms "the migration of texts" from one language to another. He chose to focus here on the various editions and translations of a chivalric narrative called the *Amadis de Gaule*. But the points he makes have far wider relevance. One wonders what he could have done if he had looked at another example—such as the explosion of European texts about the Western Hemisphere, all catalogued in the six-volume *European Americana*—in which one could look at the differential experience of translation. The report of Columbus's first account was all the rage in the last years of the fifteenth century, but then printers or their readers lost interest in it and began to focus on other texts. The *Amadis* might be engaging, but as a romance its history might tell us less about the reception of texts and their circulation in Europe than accounts about places where Europeans were going at the time. The demand for these travel accounts was extraordinary, and probing them as a body of texts and their relationships to readers could reveal much about Europeans in their age of discovery.

Betteridge tells us that the collection "is a trans-European interdisciplinary interrogation of borders and travel in early modern Europe" (12). This is true if one considers interdisciplinary in the sense that most of the essays deal with analysis of literary texts and some deal with historical phenomena or the experiences of actual humans. Maria R. Boes analyzes the increasing restrictions on travel within the early modern German city, with a focus on Frankfurt-am-Main. Unlike many of the contributors, who concentrate on a certain genre or text, she is concerned mostly with the law and how those who shaped it limited the actions of social outcasts—Gypsies, Jews, women, and the poor—though she does situate the changes in the city in the context of the development of humanism. David Baker analyzes the English writer Thomas Coryate's humorous report of a relatively brief trip to the continent in 1608, published as *Coryat's Crudities* in 1611. Baker quite consciously follows the intellectual paths toward Coryate opened in Andrew Hadfield's *Literature, Travel, and Colonial Writing in the English Renaissance, 1545–1625* (1998), among the leading books in the field. Baker's essay ends with Coryate's death in Surat in India, which made him one of many English travelers to sail far in this age of explorers seeking opportunities of one kind or another—including

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erary possibilities. Those interested in situating such travel into a larger ontext would do well to read Alison Games's wonderful new book *The Web Empire* (2008), which examines the experience of English "cosmopolitans" oss the globe from 1560 to 1660. Melanie Ord's riveting portrayal of Sir ury Wotton considers his personal migration—to Venice as an ambassa- and back to England, where he became provost of Eton—and gives the der a sense of how understanding of foreign places shaped Stuart culture. is especially provocative because Wotton's career shows how a traveler did re than spread information about a distant place; he or she also set an ex- ple, which fueled later travels. The final full essay in the book is by Neil itehead, who has contributed a characteristically excellent account of Eu- ean experiences in the Americas. Here he focuses on two of the most aging travelers of the sixteenth century, the well-known (and eventual- oomed) Sir Walter Ralegh and the unwittingly hilarious Hans Staden. se two men, he tells us, "encountered native cultural and political borders ch needed to be negotiated and could not simply be overridden" (171). In process, each produced enduring works of "ethnological knowing" (171) enable readers—then and now—to gain insight into these travelers' un- standing of indigenous American cultures.

The volume concludes with a thoughtful, and unfortunately brief, coda Andrew Hadfield, who asks the provocative question "did cannibals have naissance?" (187). Here he interweaves some of the major themes of the ume and brings them together for the reader. Given the wide disparity of ject matter here, it is a welcome note that sends one away pondering both consequences of travel (such as the spread of Old World diseases to the stern Hemisphere) and the ways that representations of human migration vide insight into one of the dominant historical and literary phenomena he early modern age.

There is no doubt that the collection contains many insights, but it is hard to wonder about how successful it will be. It is unfortunate that many dy readers will probably never acquire this relatively slender and grossly priced volume. Other presses pursue the same strategy of course, with the that libraries at least will acquire enough copies to justify modest print s. It is a poor decision, especially in an age when electronic publishing is ding so much information widely accessible at far more reasonable prices, even for free in some instances. Perhaps it is time for twenty-first century olishers to be more self-conscious about their books—or at least as self- are as sixteenth- and seventeenth-century travelers who recognized that r often wondrous tales would endure only if they reached readers.

*Peter C. Mancall*

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Katherine Hodgkin. *Madness in Seventeenth-Century Autobiography*. Houndmills/New York: Palgrave Macmillan, 2007. vi + 266 pp. ISBN 978-1-4039-1765-2, $68.00.

Not a typical biography in the traditional sense of the word, Hodgkin's study of early modern madness investigates the memoirs of three psychically disturbed Englishpersons. Their stories are interpreted within the framework of the classic historiography of English madness in an attempt to give broader meaning to the individual sufferers' utterances. Here, Hodgkin engages with Michael MacDonald (*Mystical Bedlam*, 1983) and, to a lesser extent, Roy Porter and her series editor, Rab Houston. Hodgkin suggests that madness only became medicalized as a pathological condition in the eighteenth century. The seventeenth century has received less treatment, in part because of a lack of sources. However, as she demonstrates, rare finds can enhance our knowledge of this important transitional period, when religious and medical explanations for madness coexisted side-by-side.

The autobiographical accounts of two women, Dionys Fitzherbert (Hodgkin is currently editing her papers, preserved in the Bodleian) and Hannah Allen, and one man, George Trosse, are considered. Fitzherbert's manuscript was penned around 1610, Allen's appeared in print in 1683, while Trosse's autobiographical account of his fall into melancholy was only published posthumously in 1713 (apparently, it had been written twenty years earlier). While the accounts of all three sufferers exhibit many commonalities, their diachronic appearance is used to interpret changing attitudes over time. The question remains whether one should make a microhistoric case for the exemplary status of these three individuals as barometers of an entire century. Indeed, the tension between these sufferers' relatively high level of individuality (and, at times, clear oddity) and the author's struggle to characterize their writings as representative poses a major theoretical challenge throughout.

Hodgkin attempts to resolve this inherent tension through an analysis of selfhood and the resultant "Crises of the Self" (chapter two) which each autobiographer describes. This provides her with a golden opportunity to examine problems of identity formation in early modern Europe through the prism of ordinary persons whose identity is literally falling apart. In that regard, her primary method of analysis remains literary criticism, largely the dissection and redefinition of subjective terms appearing in the sufferer's memoirs in relation to other words and meanings. The subsequent chapters untangle their thoughts one-by-one to explain the subjective experiences of melancholy, spiritual afflictions, and the human body, to include exogenously caused permutations, and in all three cases, to assess the ultimate return to "normalcy." Finally, she concludes with two chapters on the influence of relationships

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ily and love), along with their attendant difficulties, on the formation of cial identity.

The spirit of Michel Foucault is very much alive throughout the work. dgkin's moving conclusions on mad wanderings without purpose or limit ly seem intended to rehabilitate Foucault's dubious interpretation of un-on, nothingness, and the *Ship of Fools* of the Alsatian social conservative moralist, Sebastian Brant. While her comparison of the protagonists' wor-consciousness of their own mental plight to aimless wanderings in a laby-h is sympathetic, it takes us a step back, historiographically speaking, to e we found ourselves before 1980, when Midelfort and Porter debunked cault's *Great Confinement* thesis just as government agencies set about (to phrase Elvis Costello) to empty out all the asylums. Others have since con-ingly argued against a positivist view of psychiatry, reminding us that, for r or worse, religious perceptions of mental disturbance continue to haunt day. Perhaps it is not for nothing that the modern mental health carers ted the name "psychiatrists," literally "soul doctors." In that sense, per-we have more to learn from apparently idiosyncratic accounts from the teenth century than we'd care to admit. The genealogy from religiously-d spiritual physic to secular psychiatry in the eighteenth century still re-s to be written, but will surely reveal some interesting continuities.

For this reason, Hodgkin's contribution is significant, since it reminds us w little we still understand the machinations of the mind, perceptions, human consciousness. Certainly, the seventeenth century represented a ial transition to a more secular understanding, but even the Enlightenment banished religion entirely. If her contribution is limited by an insular oach to the topic, then a number of other studies which also appeared in 6 and 2007 will advance our knowledge beyond the cliffs of Dover. For, scinating as historiographic debate on madness in early modern England s results need to be located in a broader comparative framework.

Finally, we are left with little ancillary information on the production of e three texts to help defend their exemplary character. A bit of archival ework into the three main characters might have flushed out some im-ant details. In the case of the earliest text, an edition is announced, pro-g Hodgkin with a perfect opportunity to partially redress the situation. one is left wondering whether or not the appearance of the other two atives in print media provided occasion for editorial adaptations or even dling to tool them to the needs of the book market for popular consump-. For, as Samuel Johnson once put it, "No man but a blockhead ever e, except for money."

*David Lederer*

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Lisa Diedrich. *Treatments: Language, Politics, and the Culture of Illness.* Minneapolis: U of Minnesota P, 2007. 224 pp. ISBN 978-0-8166-4698-2, $67.50.

Kathlyn Conway. *Illness and the Limits of Expression.* Ann Arbor: U of Michigan P, 2007. 158 pp. ISBN 978-0-472-11619-5, $50.00.

Scholarly and creative writing about the events and experiences of illness has escalated recently for reasons too numerous to count and too telling to say. Even those who write about these phenomena, I submit, do not know exactly why they do so. There seems to be a summons to write about the body, as if some powers of the cosmos have directed our collective attention to corporeal situations—pain, pleasure, bliss, aging, dying, being ill, sometimes getting better. Two recent publications, one by a psychotherapist and the other by a literary scholar, illuminate in startling ways both the subject and the summons to examine it.

Psychotherapist Kathlyn Conway admits that she herself has been seriously ill with Hodgkin's lymphoma and breast cancer. Having published a memoir (*Ordinary Life: A Memoir of Illness*), she moves here into a conceptual/reflective stance, taking advantage of her own having lived through the ordeals she examines to achieve meaning-making theorizing for herself and her colleagues in illness. Lisa Diedrich does not reveal any personal motives for having embarked on a study of other peoples' illness narratives, nor should she feel a duty to do so. As a scholar of cultural and literary studies, Diedrich deploys the formal approaches of textual criticism to expose the inner workings of narratives published by seriously ill and dying persons. Illuminated by one another's efforts, these two books reveal to us—shockingly and primally—what is at stake not necessarily in *being* sick, but in an existence that includes illness at all.

*Treatments* promises, in its introductory apparatus, to be an analytico-diagnostic examination of representing illness and even of being ill—or, as Diedrich oddly calls it, *doing* illness. Initially, the book seems as if given from a plateau of academic separation—a bit cool, hyper-referenced, seeming to want to prove itself a rigorous scholarly undertaking. Its reader is reminded that this book began its life as a doctoral dissertation, and some early stretches, whether written early in the process or not, seem destined less for one's readerly eyes than some supervisor's corrective marginalia. But something happens to the writing and the thinking and the experience of absorbing it along the way. Gradually, as account after account of horrible illness and tragic loss unfold in the author's treatment of the works under study, the reader is suffused with a deep sadness, a sense not of the literary merit of this

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moir or that, but rather, of our collective tragedy as organisms destined hout fail to sicken and die.

Although Diedrich explores the political and cultural currents of the nging landscapes of professional dominance and patients' rise to power , in AIDS and breast cancer activism), she seems most committed to exing the individual, interior, subjective, existential ramifications and potials of illness. Calling illness a "crisis of subjectification," Diedrich aligns project with Foucault's study of sexuality and power, hinting that, today way, being sick propels the individual not on a simple search for cure are, but rather, a do-or-die, no-stakes-higher, elemental transformation then confrontation with the self one *is* (25). As *Treatments* proceeds, psychoanalytic aspects of "doing" illness—following Leo Bersani's notion writing (and other aesthetic works) *makes desire visible*—govern the dision of the function of illness writing. A controversial though ultimately ported hypothesis is offered that "illness has the capacity to unbind the from the internal super-ego, and from the external, cultural super-ego as " (59). Such a claim almost makes illness seem a necessity in post-modern as perhaps it has become.

Like its object—sickness—itself, the book winds silently and organically ard a systemic entropic halt. This is not a bad thing. It is a very powerful, o-biological process that moves toward a disorderly dismantling of imed structure and function. Instead of the sanitizing and comforting (and imately false) emplottedness of conventional biography or fiction or jourstic reports, or indeed the stories we generally tell ourselves about who we the ill person can—with courage, honesty, and sight—*see* the Lacanian confront the "thing itself" of life that is concealed, usually, under the ventions of ordinary life. Diedrich quotes Michel Certeau's observation, he dying person '*falls* outside the *thinkable,*'" in her effort to reposition her ject away from the power discourse of Foucault and toward the far more y, rangy, wordless attempt to examine the interiority of the self's becomthrough events in the body, the being it is (80). In this register, what aters is *not* the politicization of the patient (early stated as the major conn of the book) but rather the essential loneliness of illness, the estrangent from one's body and one's intimates occasioned by fatal illness.

As a mark of this shift, the academic/polemical voices heeded in the bening by Diedrich are gradually replaced by the voices of the dying and ir intimates abandoned by their leaving. By the conclusion of the work, author's gambit of structuring each chapter rigidly around two illness moirs pays off. She brings her readers toward an absorptiveness, a position receptivity not to her own *ideas* about these topics but to the subjects' own

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expressed situation as they or their loved ones die. The last chapters animate the voices of Paul Monette and his lover dying of AIDS, of Iris Murdoch lost in her demented wanderings, of Gillian Rose in her fecal purgatory after ovarian cancer robs her of part of her colon. Although there are lapses in the author's concentration, and she sometimes reverts to the academic "examining" stance, there are glimmers toward the book's end of the bravest of scholarships, a stunning clarity of vision as Diedrich faces, with her reader, the primary and primitive and *core* aspects of being, exposed as they are in illness. As we face illness, either our own or our loved one's, we simply cannot know. John Bayley, for all his failings as so-called biographer of Murdoch, admits he cannot know her experience. Paul Monette takes months to comprehend that his dying lover was calling out, as he died, Monette's name: "To some extent, this is what all communication is: we can't hear—and know—the thing (the 'experience,' the real) itself in the moment, we can only listen for its echo, its effects in time" (Diedrich 146–47). For a shining moment there, the realization of our embodied, singular, bracketed plight itself is suspended in time, visible, graspable, before it falls again, in the next sentence, into the bearable realms of thought.

Through the ordeal of illness that threatens the integrity of the body, both these books seem to suggest, are to be found otherwise unavailable means to confront elemental facts of mortality and existence. Conway devotes her study to a small number of illness narratives that she deems *not* to be triumph narratives; that is, that do not end with restoration to prior states of health or, next-best, with the optimistic impression that the suffering caused by illness has been redeemed by the terrific lessons learned and growth achieved. Including *A Whole New Life* by Reynolds Price, *The Diving Bell and the Butterfly* by Jean-Dominique Bauby, *Seeing the Crab* by Christine Middlebrook, and *Touching the Rock* by John Hull, Conway argues that their "accomplishment—itself a kind of triumph—lies not in defeating illness but in a willingness to embrace all aspects of the experience and to remain true to themselves throughout. . . . These writers allow us to stand with them as they face the fundamental human predicament—that in the end we die. They invite us to reflect not only on illness but on the basic human condition" (3, 9).

Conway is very clear and consistent about her methods. She has chosen to open primordial questions about the shattering events of illness through close readings of their written representations. Focusing on the narrative features of these texts (chapter headings include Character, Plot, Language, Narrative Form, and Endings), the book seems at first glance like a rewrite of E. M. Forster's *Aspects of the Novel* or Percy Lubbock's *The Craft of Fiction*. Not at all an academic witticism, this decision to structure her book along narratological

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s broadcasts perhaps her deepest conviction: that the *writing* itself, both act and the resultant text, is the critical key to our having access to the owledge that the body can tell of and to the self. What I have called else-ere "the self-telling body" is the central character in this cliff-hanging end ne when the body shatters: "These writers depict a fragile self so altered by ss or accident as to seem a different self. . . . They tell a story that focuses, on external events as they move toward a triumphant end, but on an in-al experience of disruption and disorientation" (73). *Here*, now, beyond body's integrity and recognizability lies the self—latent, silent, crouching, mless, lawless, hearable and tellable perhaps only once the veneer and the nce of health have been irremediably ruptured.

It is the *connection* between the illness and the writing—the gears en-ed, the drive train rotating, the inertia overcome in a brilliance, now, of vement—that propels this book into revealing fundamental truths *both* ut writing and about illness. Conway asks and even provisionally answers stions about this unremitting relation. "I would suggest that the best sto-llers are successfully able to hold in tension these two different and seem-ly contradictory purposes at the heart of illness narration—to represent devastation of the experience and to transform the raw and shattered ex-ience into a story with shape and coherence" (101). Masterful in her con-l of these thoughts that risk canceling one another out, Conway comes out the point about illness and also about narrative visible only in their con-nce: "Those who write narratives that recognize the seriousness of damage he self . . . acknowledge the extent to which people survive serious illness isability by disowning or distancing themselves from the reality of physi-devastation that threatens the integrity of the sense of self. . . . [B]y de-bing the ways they disavow experience they are actually reclaiming those eriences" (55). The self moves away from its threatening ill body, unable ontain or admit its own revulsion and terror. But through the aesthetic ctices of representation, that same self invents a way to gaze at, to incorpo-, to *countenance* and so to invite back, to claim, to now have the advantage nd even pleasure of knowing both its diseased body and the self-making ght accessible through reflection on the experience of illness itself.

Neither of these books is linear and orderly. *Treatments* undergoes a genre nge operation midway, transforming itself from a rigidly structured dis-ation into a powerful, savage, desolate, almost non-lexical cry of and for ness. Conway's book spirals in and out of several families of ideas—the thetic work done by these illness memoirs, the alterity of self exposed by ess, what the body can tell the self, the in-the-present interiority of illness nts that matter, the knot of reasons propelling such writing in the first

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place, the *consequences* for the ill person and his or her readers of giving the true and present facts of being sick. Each turn of the spiral into a recurring theme is altered by and made more daring by its voyages since last in that terrain. The books' very forms declare that which their content barely hints at—not only, to slightly amend Lacan's famous dictum about the unconscious, is disease structured like a language (maybe even like a novel), but it must be *treated* as such.

The point of these two works, then, accrues steadily and silently—not unlike the diseases they depict—altering, transforming, re-making the substance of the reader from its interior. Anabolic rather than catabolic (building up tissue, that is, rather than eroding it), this re-making process starts with the material of the ideas and synthesizes new tissue—not only new ideas about writing and about illness, but new presences here in our contemplation of the self-telling body.

*Rita Charon*

Valerie Raoul, Connie Canam, Angela D. Henderson, and Carla Paterson, eds. *Unfitting Stories: Narrative Approaches to Disease, Disability, and Trauma.* Waterloo, Ontario: Wilfred Laurier UP, 2007. 305 pp. + notes. ISBN 978-0-88920-509-3, $85.00.

The essays contained in *Unfitting Stories* emerge from a five-year research project conducted at the University of British Columbia and funded by the Peter Wall Institute of Advanced Studies. The project, multidisciplinary in scope, convened professionals in the health and social sciences and humanities at various fora to exchange ideas about the role of narrative in the experience and representation of trauma, disability, and disease. The result is a compendium of papers that examine the function of narrative from three broad perspectives, corresponding to the book's three sections: first, the aesthetic framing of traumatic event and/or illness and disability in literary text or film; second, the therapeutic value of storytelling in research, clinical, and psychiatric settings; and finally, the impact of broader cultural metanarratives on individuals' experiences and definitions of suffering, recovery, identity, and difference.

Essays in the first section, "Public Framing of Personal Narratives," which address memoir, fiction, poetry, and film, demonstrate authors' use of literary or cinematic techniques to challenge conventional ways of packaging—which tend in turn to minimize or marginalize—trauma and illness. One important through-line in these essays is the relationship between artistic production and agency, and the idea that writing "*about* one's life" can become a matter

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writing *for* one's life" (62), to quote Barbara Havercroft, inflects several of
m. Discussing Lauren Slater's multiple illness narratives, for instance, Hel-
M. Buss refers to Slater's manipulation of standard memoir form as "cre-
e survivorship" (43), and a similar assessment is made by Hilary Clark in
chapter on Nancy Mairs and Susanna Kaysen, both of whom break with
ar narrative to represent the "traumatizing and shaming effects" (52) of
chiatric hospitalization and to "ensure a healing testimony" (51). (Mairs
self has made the claim that writing saved her life.) The notion of autobi-
phy as testimony is at the core of Lisa Diedrich's chapter on AIDS and
work of Paul Monette, as well as the co-written chapter by Heidi Janz
Julie Rak on disability narratives in which memoirists expose the damage
e to them by ableist beliefs and practices.

The effort to reclaim self-authorship from the powers of discourse, insti-
on, medical or psychiatric community, or family dysfunction leads some
rs in more explicitly fictionalized directions than the memoirists named
e. Havercroft calls Geneviève Brisac's *Petite* "autofictional" (62), for ex-
le, and, linking the "skeletal style" (65) of the text to the anorexia recount-
herein, suggests that Brisac's euphemistic and elliptical aesthetic allows her
eveal painful experience while also doing the work of recovery and repair.
ch Teucher goes further, insisting not simply that self-written illness nar-
e may be limited in its therapeutic usefulness, but even (at least for cancer
ents) that "writing about one's own cancer experience can be dangerous"
). Teucher does offer a compelling discussion of an untranslated autobio-
phical novel (Maja Beutler's *Fuss Fassen*), where the process of fictionalizing
bled the author both to subvert readerly expectations about the "victim-
d" of cancer patients (75), and to capture what Teucher calls the "density"
of experiences so traumatic or life-altering as to seem unrepresentable.
his assertion that self-writing about cancer can be "so dangerous that one
uld not indiscriminately recommend it to everyone" (78) seems inflamma-
—it is the only false note in this section—and is both unsubstantiated in
own essay and disproven by other chapters in the volume.

While one might take exception to Teucher's claim that "a *literary* testi-
ny . . . approximate[s] the personal experience of illness and trauma much
e closely than *factual* autobiography" (75; my emphasis)—in part because
distinction between literary and factual seems untenable—the two essays
ilm in this section do suggest the ways in which symbolization can work
erfully to convey particularly egregious life events, such as incest and war.
l Finney explores two recent films in which stories of father-daughter in-
are told largely through visual imagery (such as symbolically weighted
dscape or interior scenes) that avoids a more "sensationalist" treatment of

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the taboo (93). Sally Chivers reads Akira Kurosawa's post-Nagasaki "Rhapsody in August" with similar attention to the staging of scenes—here, as a visual representation of traumatic loss and its generational after-effects.

Implicit in these discussions is the importance of a reader or viewer willing to receive, and capable of understanding, an alternative story about the meaning of disability, disease, or trauma. The interlocutory, interpersonal aspects of narrative production become more apparent in the essays of the second section, "Representing the Subject," which address storytelling in therapeutic and research settings. In the context of research interviews or in teaching environments, individuals' accounts of their illnesses or disabilities can be mediated by expectations about what kind of narrative is "allowed," but also facilitated by a sense of relief or healing at being heard. Janet Macarthur describes the challenge of living with—and talking about—lupus in the "monadic kingdom" of academia (178), which privileges autonomy, productivity, and the life of the mind; others emphasize the emotional and even moral work performed by narration, particularly when telling stories augments a collective awareness of how illness or disability might impact on individual lives or "encourage[s] social inclusion of people *as they are*," to quote Pamela Cushing (161). In a similar vein, several chapters deal with the histories of people diagnosed as mentally ill, attending to the ways in which personhood is manifested as both function of and resistance to psychiatric discourse. Here, the importance is placed on being "listened to" not by the authoritative, sometimes punitive psychiatric establishment, but rather by auditors or readers alert to alternative ways of being in language.

To an extent, the Nietzschean idea of "eventful subjectivity" (154), invoked by Joy James to describe the construction of a polyvocal self in Persimmon Blackbridge's *Sunnybrook: A True Story with Lies*, applies throughout this section. In the narratives of female survivors of hemorrhagic stroke, for example (as discussed by Sharon Dale Stone), or male survivors of spinal cord injury (in a chapter by Brett Smith and Andrew C. Sparkes), it becomes clear not only that singular bodily events such as these bring about a transformed sense of self, but also that the act of narrating that change in fact perpetuates it. As Smith and Sparkes point out, accounts of injury and/or recovery tend to shift even as they're uttered, as storytellers strive (or struggle) to locate the narrative patterns that will help them to express, to recognize, even to become the people they now are.

As the essays in this section demonstrate, the process of turning experience into narrative (which many would argue happens concurrently, that there is no such thing as *a priori*, unnarrated experience) can have personally salutary effects alongside the benefits to those who interpret and transmit the

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ories they are told. The impact of "The Larger Picture" on individual narratives of illness, disability, and trauma—and vice-versa—is taken up in the book's final section. Here, authors situate personal accounts in broader social and ideological contexts that can problematize the act of life narration as much as foster its aesthetic, therapeutic, or ethical potential. Richard Ingram, for example, takes issue with the very notion of "making sense" of difficult experience as inherently bound up with diagnostic categories that pathologize those who cannot intellectually (or traditionally) engage in such an enterprise. James Overboe has a similar complaint, arguing that ableist assumptions about what constitutes proper narrative form, along with the potentially fatal belief that a disabled person's life is "not worth living" (280), combine to deny to those who may be without language the status of human.

Such claims put some pressure on other essays in the volume that endorse narrative—perhaps sentimentally, Ingram and Overboe might contend—as vital to the projects of becoming a self and ensuring social justice. That position is, however, the dominant one in *Unfitting Stories*, characteristic of Bina Toledo Freiwald's analysis of serial autobiography as a key component in working through (if not exactly making sense of) social traumas like racism and gendered sexual abuse; the discussion of trauma narratives by Aboriginal students in Canada, by Robert Procyk and Christine Crowe; and Lyn Jongeward's use of personal narratives by women with MS to expose the inadequacies of Canadian disability benefits programs. What emerges here as especially pronounced is that no instance of framing one's experience as narrative—no matter how politically transformative that gesture might be—happens neutrally, disconnected from the metanarratives that guide and inform our conception of meaning. That dynamic becomes quite evident in the final segment of the book, a multidisciplinary reading of Margaret Edson's play *Wit* by four authors whose professional and theoretical investments produce very different interpretations of a single text.

Readers will have much to choose from in *Unfitting Stories*, depending on scholarly interest, and this is obviously not a book intended to be read from cover to cover. Doing so, however, reveals its virtue as well as its shortcoming: that is, both the comprehensive range of the collection as a whole and the brevity of the individual essays. It seems unfair to fault the collection for that particular feature, since it is the editors' stated goal to introduce readers to a wide sampling of approaches to the question of how narration informs, impedes, or improves certain types of experiences. Yet the truncated feel of many chapters (the frequently acknowledged abridgement of issues due to lack of space) can be frustrating, especially given that most readers will turn to such a book not for its totality but for essays relevant to a particular course of study. It may

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also be organizationally inevitable in a collection as capacious as this that the category distinctions often seem blurry. Many essays would seem to belong to more than one section in being both "aesthetic" and "polemical," or "therapeutic" as well as literary, or even not to belong in a particular section at all, as in the move from literary self writing to film in Section I, where an abrupt and untheorized move is made from the personal, if fictive, to the fictional, if historical. These blurrings make for groupings that may seem artificial, or may even obstruct a reader's sense of what is to be gleaned from any given chapter. The volume also necessarily creates slippage between its governing terms—disease, disability, and trauma—in a somewhat troubling way, since these are distinct types of experience and certainly not to be construed as synonymous.

Such objections aside, and they seem slight, *Unfitting Stories* is a thoughtful gathering of approaches to understanding the relationship between narrative structures and the myriad personal, social, and political meanings of trauma, illness, and disability. In this age of memoir, such a collection is both timely and new.

*Susannah B. Mintz*

James Dawes. *That the World May Know: Bearing Witness to Atrocity.* Cambridge: Harvard UP, 2007. 304 pp. ISBN 978-0-6740-2623-0, $19.95.

In *That the World May Know: Bearing Witness to Atrocity,* James Dawes has written one of the most insightful and penetrating works on a class of social actors who devote their lives to doing good. I have never read any book quite like this one. Even for a person who writes about human rights crusaders, humanitarian workers, and those who document and report the most abominable atrocities, I was moved to tears by the loneliness and tragic paradoxes that are emblematic of the young idealists trapped in the desire to save mankind. At once, theirs are lives of nobility, voyeurism, despair, and redemption—all rolled up in a childlike belief that life can be better. The genius of Dawes is the emotional intelligence with which he breaks down the pathologies of disaster and catastrophe.

Dawes attempts what is arguably an impossible task—standing on the outside to understand exactly what goes on in the humanitarian world. This provides some intellectual purity to his analysis, but it also ironically puts him in the category of those who engage in reportage over atrocities. It is in that sense that he is not really an outsider, but an active participant in the dilemmas that confront do-gooders. However, one must concede to Dawes a most valiant effort of isolating narrator and analyst from the fog of action. At the end of the book, I felt that it should be required reading for budding idealists

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d jaded former activists. I do not know how many fallen or retired "angels" ve looked back so introspectively on their earlier careers.

Dawes creates several categories—a kind of prismatic rendering of the iverse of humanitarianism—through which he explores the complexities this existence. The two poles of his analysis are actor on the one hand, and rticipant on the other. This distinction is not water-tight because as I have inted out, the observer and reporter is also an actor. Nevertheless, one can the distinction as separating actors from voyeurs. But in either case, there moral injunctions. The so-called storytellers of the Rwanda genocide, for mple, are not free from conscience. How will they report the events—hose version, and from which perspective? Is there a purpose to the report-? Is that purpose morally defensible? Does it violate the victim, or is it ough the mouths of the victims? What gives the storytellers the right to adcast the privations of the victim?

On the other end of the pole is the actor who claims a moral imperative ct. But again, by what moral compass is the actor proceeding? Does the or know for sure what is good for the victim? If so, how? In other words, is actor driven by a culturally-bound sense of right and wrong, or is there a iversal moral code that is beyond question, and on which the actions taken deemed unassailable? If such a code did exist—and was embedded in the sciousness of the victim—then its execution might be uncontroversial. t we all know that universality is a loaded die. This is what complicates the empt to rescue victims from their condition. Is the rescue an imperial proj-designed to enhance certain hegemonies, or is it a truly shared universal dom? Dawes grapples with these questions but he does not really answer m. Perhaps there are no good answers. But he succeeds in taking us to the ner torment of the project of charity.

In human rights and humanitarian law, the work of charity or global vol-teerism is a Western project. In fact, international law itself—the body of isprudence on which these works are based—has as its original purpose the ilization of the pre-modern. Conceived as the preserve of "civilized nations," ernational law was Europe's justification for empire and the conquest of the ack, brown, and yellow peoples of the world—in short, the subordination of global South to the mercies of Eurocentrism. Human rights and humani-ian work are the most illuminating expressions of the manifest destiny of West. This is not to say that these doctrines are without redemption. It rather to understand them as part of a historical continuum that connects Christian missionary to the colonial administrator and the merchant of pital. How and whether this chain of exploitation can be broken remains an en question. It is one of the subtexts that vexes Dawes.

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It is clear that Dawes focuses most of his attention on external charity—that is, work that is done by people from the rich global North to rescue conflicted societies in the global South. There is little doubt that the projects of human rights and humanitarianism are highly racialized. Again, Rwanda gives us a wonderful example. Nowhere do the pathologies of the African as the savage and victim, and the white as the savior, come into sharper focus. Gil Courtemanche, a French-Canadian journalist, writes a novel about the genocide in which a Rwandese woman who is gang-raped by Rwandese genocidaires wistfully remembers the heavenly climaxes with her departed white lover. The contrast is clear. African men are savage beasts who commit genocide, and rape and infect women with AIDS, while the white in the story is the epitome of tenderness, loving caresses, and sexual ecstasy. If that is not the epitome of racism, then I do not understand the word.

Granted, there are sprinklings of local actors in the stories. But these are mostly Europhiles or those pursuing modernist projects. They may be native activists for democratic rights or appendages of international organizations. In my view, this does not change the fundamental character of the project of human rights and humanitarian work. If anything, it heightens the chasms in the enterprise. For instance, when the "burned out" or "aged" Western activist "matures" and returns home to the West, he or she abandons the victims in the "field." I found this "retreat" back to the West to be one of the most compelling stanzas by Dawes. Nothing more poignantly illustrates the limitations of the crusade. That is why one can understand the crusade as a palliative that may alleviate pain, but does not address the structural problems that caused the global asymmetries and impoverishment in the first place.

Dawes's book is evidence of a growing literature that looks at human rights and humanitarian work not as absolute religious truths, but as enterprises that require more probing. While there are some critical works in this vein, Dawes's stands out for its incisive analytical clarity and philosophical avant-gardism. It is post-modern and it is not. It believes in these crusades and it does not. It is a book by an outsider who is an insider by virtue of the work. It embodies in it the entire panoply of the contradictions of the human rights project. But it does so without losing hope that tomorrow can be better. It does not crush the ambition of the idealist, but nor does it give congratulatory comfort to would-be or has-been idealists.

In a sense, the book is suspended in purgatory—unable to deliver a final verdict on whether there is an earth or a heaven. This is the paradoxical riddle that it leaves those infected with the bug of charity to figure out. But for the academic, the book is a panoramic window into an edifice of norms, institutions, processes, and people. My hope is that others will pick up the mantle

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om here and develop the many tantalizing threads opened up by Dawes's illiant pen. Perhaps a scholar-activist will take on this challenge and tell us w the inequities of the scandalous global order can be combated, if at all, thout the distortions of the human rights and humanitarian crusades. My pe is that I have not seen the last of Dawes's illuminating scholarship.

*Makau Mutua*

mad H. Sa'di and Lila Abu Lughod, eds. *Nakba: Palestine, 1948, and the Claims of Memory.* New York: Columbia UP, 2007. 356 pp. ISBN: 978-0-231-13579-5, $75.00.

blished in 2007, just antedating the sixtieth anniversary of the Israeli state, s book is a timely and wide-ranging collection of essays concerning the estinian catastrophe—*Nakba*—and subsequent questions of Palestinian ntity and existence. The mass-expulsion and the uprooting of 600,000 estinians (80 percent) in 1948 left a nation in exile, in continuous state-ness and refugee squalor. Hence, the rules that came to govern the lives the Palestinian refugees are necessarily different from those of formal state izens, and equally different are the tools necessary to record the modern tory of the Palestinian people. In this book's treatment of the Palestin-refugees, it juxtaposes the standard (Israeli) narrative of the cataclysmic nts of 1948—afterwards the "Western" narrative—with the oral and re-ded histories of the Palestinian Diaspora, and hence a direct contrast to Israeli history of the victors.

Ever since the violent beginnings of Israel in 1948, outlets of western dia have propagated the Israeli standard narrative of a "return from exile, r millennia, with people with memory of suffering redeemed in . . . their n modern nation-state" (286). This projection of a mythical past onto a temporary state project, wherein the name of the Palestinians—let alone ir tragedy—is expunged from the history, has become the standard narra-e that western peoples have internalized as established fact.

Hence, over five decades, Israel and its supporters have rejected any moral/ al culpability for the Palestinian *Nakba*, weaving this historical blackhole o the national myth of the Israeli state. The displaced Palestinian nation s been, comparably speaking, unable to present a counter-narrative to the eli national myth, since much of Palestinian history was contained in the lm of oral memory.

Until recent developments in ethno-history and the oral tradition disci-nes that depend on such memories, Palestinian oral history has been reflex-ly dismissed as unreliable when weighed against the presumptive strength

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of standard scholarship, particularly where embodied in pro-Israeli sectors in academia and think-tank advocacy. For the last fifty years or so, there has been a spatter of Palestinian voices within the historical/academic mainstream (e.g., the late Edward Said), but it has had little impact upon the intellectual and moral centers of the western world—particularly when, as Ben Gurion put it, the formation of the Israeli state was "Western Civilization's gesture of repentance for the Holocaust" (298), a sentiment that now describes the western (especially American) orientation towards Israel and its inconvenient Palestinian victims.

Ahmad H. Sa'di and Lila Abu Lughod's *Nakba: Palestine, 1948, and the Claims of Memory* is "neither a collection of personal reflections and testimonials nor is it a history proper; . . . it is a sustained examination of . . . the Palestinian social and cultural memory" (6–7) whose foundation is the resilient recording of the events before and after *Nakba.* The *Nakba* is the historical watershed in Palestinian collective memory, similar to, and no less morally severe, than the Jewish Diaspora. While the *Nakba,* for the Palestinians, marks the abrupt dispossession of national life and uprooting from national place, much like the Jewish Diaspora, it ushered in subsequent suffering for the Palestinian people, such as the 1967 war, the invasion of Lebanon in 1982, the destruction of Palestinian life and property in refugee camps, the massacres in Sabra and Shatillah, and more recently the Israeli economic blockade of 1.3 million Palestinians in Gaza. The avowed goal of the book, according to the editors, is "to examine this painful site—*Nakba*—of memory in light of the larger comparative literature on memory, history and trauma" (4).

A discerning reader of this book will notice its subtle perspective on the inseparability of memory, self, place, and identity, which is certainly true for the Palestinian people. As Paul Connerton observes, memory, as a process of recollection, calls back unique events, not as isolated episodes, but as parts of a continuous narrative that shapes identity and self-description (22–23, 26). It is the group, and the everyday experience of the group, that provides mental mappings for individual and collective recollection; thus, individual memory is never separate from the social memory of affiliate groups, such as family, kinship, and religious networks (36–37). In fact, all consciousness is mediated through memory; social memory, selective and inaccurate, according to its critics, can be quite exact when people recount a socially relevant event as they originally experienced it. Distortion of social memory is not the result of defective recall, but rather the outcome of what James Fentress and Chris Wickham call "external constraints imposed by society" (x–xii), which is not the Palestinian case. Social memory—Palestinian included—is a container of information that is analogous to a physical record; the truth or

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sity of the container depends on the methods of analysis and validation of e content, including correlating it with other pieces of information. What bjectively true, therefore, is a quality of the information, and has nothing do with the container of information (6–7).

In this vein, one points to the opening of the Israeli military archives just ior to the turn of the twenty-first century. Israeli official documents, how-r redacted or equivocal, testify to the Israeli use of mass terror and vio-ce against Palestinian populations, even against those Palestinians friendly the Jewish residents of the British mandate (299–302, 304). This official ord, however limited and/or selective, serves to further validate the oral tory and recollections of the Palestinian people, however much its enemies m it "unreliable."

Throughout the book, the subtle prefiguring of social memory as a con-er of Palestinian self and national identity confers on it a solemnity of pur-e, as it erects on the Palestinians a similar moral/historical platform as the ish Right of Return to land. Such moral/historical comparisons of the Jew-Palestinian Diasporas force a difficult evaluation of the very foundations of Israeli state; pro-Israeli centers, in turn, have resorted to their considerable uence in, and extensive access to, western information outlets to denigrate content of Palestinian social narrative; thus leaving, in the end, one voice ict and truth: the Israeli discourse. This book, in the final analysis, provides unter-narrative, appealing to human conscience and moral decency.

The editors deserve our gratitude for integrating the chapters of the con-utors into a logical, persuasive, and passionate presentation that provides elcome addition to the literature.

*Tareq Y. Ismael*

an Rubin Suleiman. *Crises of Memory and the Second World War*. Cam-bridge: Harvard UP, 2006. x + 286 pp. ISBN 978-0-674-02206-5, $29.95.

th *Crises of Memory and the Second World War*, Susan Rubin Suleiman of-s an unusually judicious and humane contribution to a number of highly ntentious and frequently polemical debates. Her point of departure is the ight that "how we view ourselves, and how we represent ourselves to oth-s is indissociable from the stories we tell about our past" (1). The chapters this book focus on "specific instances where individual memories of the t, presented in the form of literary memoirs, complex autobiographical fic-ns, historical epic film, or personal documentary, intersect with collective public memory" (4–5). As Suleiman clarifies at the outset, while making

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"a strong case for the freedom of aesthetic shaping in memoir, I draw a firm line between artistry and fraud or delusion" (10).

In keeping with Suleiman's core area of expertise, French case studies are at the heart of this book. Chapter 1 discusses Sartre's role as a memoirist of occupied France, focusing primarily on three essays he wrote and published between August 1944 and August 1945. Suleiman emphasizes the extent to which Sartre's narrative increasingly partook of the *unanimisme* ("unanimist rhetoric") and *résistancialisme* ("resistencialist myth") that prevailed in post-war France. Indeed, one is tempted to speak of a process of "cumulative resistancialization" as the initial self-critical overtones—evident not least in Sartre's engaging discussion of antisemitism—retreat apace. Suleiman suggests that this process is best interpreted not as an attempt to mythologize his own role during the occupation, but rather as the programmatic formulation of a standard he had every intention of meeting in the future, whatever his shortcomings in the past.

The second chapter discusses the "Aubrac Affair." Suleiman stresses the significance of what she calls the "narrative desire," the yearning for "heroic aggrandizement or for its opposite, the toppling of heroes," on the one hand, and for "narrative coherence and plausibility," on the other (37). Yet "what if reality does not follow the logic of plausibility? What if reality is not coherent?" This Suleiman identifies as the real dilemma faced by Raymond and Lucie Aubrac, and she argues that "one cannot blame . . . individual witnesses for allowing their desire for coherence to shape their memories" (61). Chapter 3 contrasts André Malraux's role in the "pantheonization" of Jean Moulin in 1964—and indeed the dynamics of his own "pantheonization" in 1996—with the skeptical approach of his *Antimémoires.*

Chapters 4 and 5 turn their attention to film, first to Marcel Ophuls's *Hotel Terminus* and then to István Szabó's *Sunshine.* Suleiman suggests that "the brilliance of Ophuls's editing lies in its capacity to . . . force the viewer into uncomfortable subject positions in relation to the material." In fact, "never—or at least, never for long" is the viewer given a chance "to bask in righteous indignation or moral superiority" (87). Yet these "uncomfortable subject positions" do not render the issues that are presented "undecidable; they are merely not to be resolved without a struggle." Suleiman identifies Ophuls's complex montage technique as "a *good* public use of memory, as opposed to manipulative, overtly instrumental uses" (88). For although individual elements in the film may be staged, "there is no deception involved since the staging is obvious" (92).

This judgment forms a crucial *leitmotif* for the three chapters on literary memoirs that follow and form the most interesting part of the book.

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hapter 6 discusses Jorge Semprun's Buchenwald memoirs. Chapter 7 fo-ses on Wilkomirski's *Fragments* (a memoir published to high acclaim but bsequently revealed to be fictitious) and Wiesel's *Tous les fleuves vont à la er.* Chapter 8 addresses literary memoirs by writers belonging to what Sulei-an calls "the 1.5 generation"—those who survived as children, either in the mps or in hiding. Her point of departure for this discussion is not least the artling statistic that of all the Jewish children living in Europe in 1939 only percent were still alive in 1945 (181).

Drawing on a remark by Sartre, Suleiman identifies as "the particular pect of the relation between individual testimony and collective historical auma that I am trying to pinpoint" the "feeling that one's 'private circum-nces' can 'reflect the state of the whole world'" (134). As she points out, ven the notion that testimony, whether literary or not, inevitably compris-elements of fiction is by now a commonplace—we are all postmodernists that regard; we know that every narrative is constructed, no matter how mple' or 'artless' it may appear" (138–39). For Suleiman, "one sign of the erariness' of a testimony is precisely its awareness of the pitfalls of memory d human error, its self-consciousness, and what one might call its *perfor-nce*, of the problems of testimonial writing about trauma" (135). Against s background Suleiman offers an intriguing discussion of a particular epi-de that appears in different versions in a number of Semprun's accounts.

Chapter 7 has the provocative title, "Do Facts Matter in Holocaust Mem-s?" Discussing Wilkomirski's *Fragments*, Suleiman argues emphatically that ere exists a *conventional, institutional* boundary between a work offered as moir and a work offered as novel—and it is in terms of reading conven-ns rather than in terms of textual traits that works in the two genres are st distinguished" (162). Moreover, she insists that "to admit the construct-hess of all narratives, including histories and memoirs, is not to renounce distinction between invention and truth claims" (167). Perhaps one needs "differentiate historical truth from factual detail or introduce distinctions ween various kinds of historical truth," she suggests, but even so, "bound-y blurrings can exist only because categories do. And of all the categories in r lives, those of fact and fiction, with their various literary equivalents such memoir or novel, remain—despite our theoretical sophistication about the nstructed nature of representations, and even of perception—very strong." be sure, "some contemporary writers . . . play on those categories, mixing d twisting them in various ways, but such self-conscious playing does not away with conventional designations. On the contrary, it maintains them" 68–69). That Wilkomirski's *Fragments* could not simply be re-branded as a vel when the falsity of its claim to be a memoir came to light has precisely

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to do with the fact that it "does not *play* with categories—it obfuscates them, which is not the same thing" (169). As Suleiman caustically observes, "it would seem that a false memoir does not, by virtue of its falsity, automatically convert into fiction. More often than not, it converts into oblivion" (170).

Suleiman's two main case studies in her discussion of "the 1.5 generation" are the authors Georges Perec and Raymond Federman, who both, on her account, grapple with the vexed issue of "how to say it while not saying, or while saying in pieces" (206). The literary technique she consequently identifies as being "emblematic" of their "experimental writing about childhood trauma" is that of "preterition." By this she means a "paradoxical combination of 'saying while not saying'" (208), a "self-contradictory figure of approach and avoidance, affirmation and negation, amnesia and anamnesis" (206) that comes with "its attendant figures of suspension, postponement, digression, juxtaposition, and metacommentary" (208).

The short final chapter, "Amnesia and Amnesty: Reflections on Forgetting and Forgiving," cites as a possible way forward the approach of the South African Truth and Reconciliation Commission, with its insistence that amnesty should be dependent on disclosure (rather than "artificial forgetting") but does not presuppose forgiveness (226–27). Above all else, Suleiman pleads for a refusal of "tidiness" and "the temptations of closure," a lead she herself follows "by not concluding; merely stopping, here" (232).

*Lars Fischer*

Mayer Kirshenblatt and Barbara Kirshenblatt-Gimblett. *They Called Me Mayer July: Painted Memories of a Jewish Childhood in Poland Before the Holocaust.* Berkeley: U of California P, 2007. 411 pp. ISBN 978-0-52024-961-5, $39.95.

This is a truly remarkable book—as are the story of its making and the world that inspired it. Through descriptions, anecdotes, sketches, and paintings, Mayer Kirshenblatt recreates the daily life and culture of a small Jewish city in Poland before the Holocaust. It is a world remarkable in part because of its complete destruction by the Nazis, but also because of the richness of its characters and customs. "What I'm trying to say," Kirshenblatt explains, "is 'Hey! There was a big world out there before the Holocaust. There was a rich cultural life in Poland as I knew it'" (353). He fulfills his mission with insight, affection, and vibrancy.

Mayer Kirshenblatt, nicknamed Mayer July or Crazy Mayer, from the notion that the July heat caused craziness, was born in Apt, the Yiddish name for Opatów. Located in south-central Poland, near the city of Kielce, Apt had a

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ixed population of Jews and Christians, but the majority was Jewish. Kirsh-blatt lived there from his birth in 1916 until his emigration to Canada in 34. The young Kirshenblatt was partially assimilated and considered him-f a Polish Jew; he attended Polish public school, spoke Polish well, knew national literature, and regarded himself as a patriot. His family was of the iddle class, perhaps living above the average level, until his father's leather op failed in 1928. This impelled the elder Kirshenblatt to emigrate, alone, Canada. Though Kirshenblatt does not recount any anti-Semitic incidents, economic climate in interwar Poland, which increasingly hampered Jew-livelihoods, led him, at age sixteen, to conclude that Poland held no future him. As soon as he could, he joined his father in Canada.

There, in Toronto, he ran a paint and wallpaper store for several de-les. The book would never have come about without the efforts and en-uragement of his wife and, especially, his daughter. The latter, Barbara shenblatt-Gimblett, is a folklorist, now teaching at New York University. e began interviewing her father in 1967, and over the next forty years, she w out her father's childhood memories of Apt. At the urging of his fam-Kirshenblatt began to paint his memories in 1990, at the age of 73. The ult: more than 200 paintings illustrating every aspect that he could recall, m his mother's kitchen to the market, from the local chimney sweep to the n's kleptomaniac, from a Purim celebration to a Christian funeral. The nes come from his memory, or, in a few cases—such as the execution of his her's family by the Nazis in 1942—his imagination. In the style of naive folk art, this self-taught painter revives the lost world of Apt, bringing his ildhood memories to vibrant life.

Father and daughter have combined Kirshenblatt's tales and paintings this beautifully produced volume. It is not a conventional autobiography. hough present in many of the stories and even paintings (as a small boy ssed in blue), Kirshenblatt does not make himself the center of the book. stead, he focuses on the city of Apt and the life within it. While we get to ow the young Kirshenblatt well, we also come to know the town leaders d tradesmen, the local characters and eccentrics. We learn also about their ily routines: how they bathed, what they ate, what work they performed, d where they spent their free time. This book is a veritable encyclopedia life in a small, mostly Jewish, city in prewar Poland. A keen observer, Kir-enblatt has tremendous curiosity and power of recall. He elucidates, with ecise illustrations, how to make such things as a tin whistle, a brush, a wil-w shofar, and shoes—practically lost handicrafts. He tells us how to bind book, and shows us how a typical stove was constructed and used. Calling mself "a storehouse of memories," he details how the butcher slaughtered

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animals, how families washed dead bodies, and how one would retrieve stolen laundry from the local mafia. These explanations fit well into his episodic style. Rather than presenting a long narrative, Kirshenblatt offers descriptions, character sketches, and anecdotes, moving first from the town—its landmarks, institutions, and inhabitants—to his family. Only then does he recount his youth in Apt, and, finally, his departure. Witty and sharp, he recalls his childish pranks and punishments, as well as the drudgery of public school, and religious classes and services.

At times the book is refreshingly humorous and bawdy, as when Kirshenblatt recounts how his cousin came to be called Malkele Shit, or divulges his first sexual encounter. He not only tells us about the rabbis and teachers, but about the local prostitutes and heavy drinkers. It is important to note that Kirshenblatt does not present Apt through rose-colored glasses. We also see the poverty and despair, the survival strategies of those individuals with little opportunity or resources.

This is a truly valuable creation—informative, colorful, moving, funny, and at times, sad. The Nazis murdered almost the entire Jewish population of Apt. Kirshenblatt lost both grandmothers, two of his mother's five siblings, eight of his father's siblings, and all of their families in the Holocaust. When he returned to Poland for the first time in 1990, he found that no trace of Jewish life remained in his hometown. With this book, Kirshenblatt restores and celebrates the life and culture that characterized prewar Apt, ensuring that others can share some part of it, long after he and the other surviving inhabitants have passed away.

*Katherine R. Jolluck*

Jing M. Wang. *When "I" Was Born: Women's Autobiography in Modern China.* Wisconsin Studies in Autobiography. Madison: U of Wisconsin P, 2008. 272 pp. ISBN 978-0-299-22510-0, $65.00.

*When "I" Was Born* is a substantive inter-disciplinary study of Chinese women's autobiographies published in the late 1920s and mid-1940s. Combing through extensive sources from classical Chinese historiography to literary works and women's studies to contextualize her reading of these autobiographies, Jing Wang argues that these works should be seen as a genre of life writing, as defined by the author's intent and signature. She reconstructs the historical progression of women's life narratives, from male-authored official biographical traditions in pre-modern China to self-writing in the interwar years, when a large number of women wrote their life stories in response to the cultural and literary stimulus propelled by the May 4th movement in 1919.

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Wang's objective is not a survey of women's autobiographies; it is, as mised, an expertly documented, selective presentation showing why and w women constructed and connected their past with the present—the tur- ent late 1920s to the mid-1940s. These women accepted the call by lead- intellectuals such as the philosopher and educator Hu Shi (1891–1962) write their life stories. The editor and novelist Lin Yutang (1895–1976) vided spiritual and financial encouragement to these women, who eagerly braced the autobiographical form and content of translations of the phi- pher Jean-Jacques Rousseau's (1712–1778) *Confessions* and the dancer lora Duncan's (1878–1927) *My Life*. Of the large volume of life narra- s that these women published, Wang briefly discusses five anthologies of t autobiographies, but devotes separate chapters to Lu Yin, Su Xuelin, Wei, and Xie Bingying, who produced book-length autobiographies.

Wang walks us through the process by which the short autobiographies e inspired by western autobiographies and published in new journals such *Cosmic Wind*, and later packaged in anthologies such as *Their Lives, My am of Being a Genius, Prison House*, and *Confessions. My Dream of Be- a Genius* selected thirteen life narratives from 685 entries, including that ileen Chang (Zhang Ailing, 1920–1995), who would become a liter- luminary. Another anthology, *Selected Autobiographies by Women Writers*, recently translated by Jing Wang and Shirley Chang, as *Jumping through ps: Autobiographical Stories by Modern Chinese Women Writers* (Hong g: Hong Kong UP, 2003).

Next, we hear about Lu Yin (Huang Ying, 1897–1934), born in Beijing a student of Hu Shi at Beijing University, who published a short life nar- e but finished a book-length autobiography before she died in childbirth e young age of thirty-seven. Considered a notable author of the May 4th eration, she wrote about her career and childhood trauma and rejection er parents because she had been born on the day her grandmother died.

In the next three chapters, Wang examines three of Lu Yin's contempo- s from different regions of China, who lived almost three times longer she did. Wang notes that Su Xuelin (Su Hsueh-lin 1897–1999), a na- of Anhui, engaged in autobiographical practice for a long period, from lishing her first autobiographical writing in 1929 to writing her latest e age of ninety-four in Taiwan, where she spent the last half century of life. A literary critic also renowned for her fiction, prose, and poetry, Su e her autobiographies while integrating history and biographical studies ther people into them. Her literary hero was the eminent poet Qu Yuan ?–278 BCE), and she also admired Hu Shi and honored him as much he great sage, Confucius (550–479 BCE). During Su's thirty-six years of

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marriage, she lived with her husband for only four years, and as in the case of Lu Yin, children are not mentioned in her autobiographies. Wang states that Su's belief in the right of ordinary women to write their life stories, and her documentation of her struggle to get an education, can be read in the context of a generation of women fighting for a "fulfilling future" where women had the choice of leaving the family for society.

Similar to Su Xuelin, Bai Wei (Huang Biwei, 1894–1987) also lived a long life, but she stayed in China until her death. A native of Hunan, she was forced into an abusive marriage, from which she fought her way out and struggled to get an education in Tokyo. With encouragement and financial assistance from Lin Yutang, Bai wrote *A Tragic Life* (*Beiju shengya*), a 900-page long confessional autobiography that exposes her sexual desire, her lover's cruel betrayal, and the syphilis that he transmitted to her. Wang informs us that Bai's writing was a thread by which she was able to hang on to life and recover physically and emotionally.

In the next chapter, Wang looks at Xie Bingying (1906–2000), also a native of Hunan as was Bai Wei. Xie had an early Confucian education similar to that of Su Xuelin. Of the four autobiographers, Xie's personal growth was most tied to collective identity and national history. She was in the army from the age of 20 to 27 and fought against the Japanese as a woman soldier and rebel. She joined the army to escape an arranged "feudal" marriage, but finally agreed to it, then left the marriage and headed to Japan for a modern education. *Autobiography of a Female Soldier* was published in 1936; in it revolution is seen as a path of growth for the self, and a journey of freedom for women in general. This autobiography was translated into English by Lin Yutang's daughters, then circulated in the western world and republished in China. Later, Xie Bingying delivered volume 2 of her autobiography, which continues the narrative of her life from 1927 to 1937. Like Su Xuelin, she left China for Taiwan; but unlike her, she moved to the United States in 1971.

Wang claims that these autobiographies were largely forgotten soon after publication because readers have been more inclined to read women's lives of the time through autobiographical fiction and women's literature. Thanks to Wang's meticulously researched book, these autobiographies are now rescued from oblivion. Readers will find in the book copious notes and a very useful glossary of Chinese characters, but they may be inconvenienced by the lack of a bibliography. One would have liked to see some comparative analysis of men's autobiography during this period, but perhaps that is Wang's next project. In sum, Wang's study is a solid contribution to Chinese autobiography, a trail blazed by Pei-fu Wu's *Confucian's Progress: Autobiographical Writings in Traditional China* (Princeton UP, 1989); Wendy Larsen's *Literary Authority*

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*the Modern Chinese Writer: Ambivalence and Autobiography* (Duke UP, 1); Janet Ng's *The Experience of Modernity: Chinese Autobiography of the y Twentieth Century* (U of Michigan P, 2003); and Lingzhen Wang's *Per- l Matters: Women's Autobiographical Practice in Twentieth-Century China* nford UP, 2004).

*Jennifer W. Jay*

garetta Jolly. *In Love and Struggle: Letters in Contemporary Feminism.* New York: Columbia UP, 2008. ISBN 978-0-231-13792-8, $40.00.

ween 1970 and 1990, British and American feminism surged, expanded, gained the momentum that qualified it as a "second wave"; despite such gy, or perhaps because of it, feminist theory and activism was fraught internal paradoxes and anxieties. Margaretta Jolly's study of the letters ween friends, lovers, family members, and colleagues excavates the con- lation of feminist values and communities in these "intimate archives" he period (2). Documenting the efforts to define clear channels between ate experiences and political needs, and drawing out the internal tensions n which the movement was charged, Jolly carefully analyzes the letters as mptoms as well as causes" in an exciting moment of flourishing feminist ure (52).

Jolly's is the first book-length study of this significant portion of the move- t's literature. *In Love and Struggle* builds on Jolly's own body of published k on women's letter writing, interweaving women's cultural history, femi- theory, and a study in the epistolary genre. Evoking the historical asso- ons between letter-writing and femininity, Jolly roots women's epistolary duction in the sexual division of labor (42), making clear that the letters he second wave are ironically mobilized within and against those very pa- rchal constraints, particularly domestic isolation from other women and n men, that continually initiated women's letter-writing in English-speak- middle classes. Marshalling a mass of correspondence alongside a handful ovels and poetry written in the epistolary form (including Alice Walker's *Color Purple* and Gillian Hanscombe's *Between Friends*), Jolly distin- hes among a set of subgenres that emphasize the formation of new sexual, ilial, and professional relations for women: love letters between women, re that same-sex relationships embodied a politics; pedagogical and nur- ng letters between mothers and daughters; open letters to wide audiences olished in feminist magazines; and impassioned political letters calling for tings, protests, and petitions. Jolly combines close readings of the rhetoric ntimacy, desire, and outcry with careful attention to the specific context

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of each correspondence, and the overall effect is as much literary as it is historically rigorous.

Particularly striking is Jolly's sustained ambivalence toward the material. While emphasizing the themes of hope and community-making, and underlining the importance of high optimism to the movement's achievements, she pursues the disturbing results of failed connectivity, of loneliness and political despair, and of the anger among feminists as they sounded out their sometimes conflicting ideals. Reading the letter "as a personal and informal kind of theory making" (52), Jolly enunciates some of the key contentions in English feminism's struggle to articulate itself between 1970 and 1990. Particularly, she traces the tensions over differences in sexuality, race, and class that subtend the generalized category of "women" and interrupt theories of universal sexist oppression (see especially chapter 3, "Velvet Boxing Gloves"); and thematizes the dialectic between separatist and inclusive impulses that emerged as women attempted to mobilize defined communities, principles, and futures (for example, in chapter 6, on the letters that consolidated the women's peace movement).

Jolly insists that white, English, middle-class feminism proved ill-equipped to unify communities across social and geographical contexts (66). Although somewhat cursory on the politics of race and class, Jolly is persistently skeptical about the universalizing rhetoric of global sisterhood. To stress the complexities that disunite feminism, Jolly tests the "ethics of care," a philosophy grafted by Carol Gilligan (*In a Different Voice* [1982]), Nel Noddings (*Caring: A Feminist Approach to Ethics and Moral Education* [1995]), Sara Ruddick (*Maternal Thinking* [1995]), and Ruddick in collaboration with Pamela Daniels (*Working it Out* [1977]). Writing against abstract social theories of identity, care ethicists emphasized practices of community-making, relational rather than autonomous selfhood, and nuanced applications of social justice based on the roles historically ascribed to women in mothering, nursing, and teaching. Jolly summarizes care ethics as replacing "human equality" with the principle that "no one will be hurt" (87), a code perhaps "morally more ambitious than simply giving everyone equal dues" (166). Hypothesizing this ethic in the introduction, particularly as a means of understanding the second wave as a "*culture of relationship*" (3), she then pauses mid-book to theorize its efficacy: while the letters dramatize the moral impetus behind the philosophy of care, they also illustrate that ideal's failure in the face of geographical and political disparities, as well as intimate hostilities, between women of the period. Further, privileged and literate women were newly encouraged to claim the right to be cared for, but also prompted to make declarations of independence, casting second wave subjectivity as inherently torn.

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ough hopeful in tone, and enormously supportive of care ethics in foster-
ew senses of justice, Jolly engages this philosophy with due ambivalence,
ing "the paradox of care" as a frame for thinking through the sometimes
radictory need for autonomy and interdependence.
With the same ambivalence, Jolly approaches head-on a set of tricky ques-
coming out of her study. In the last chapters, she patiently presents the
licts surrounding several issues: the effects of email and web network-
n feminism and on epistolary culture at large, the liminal act of burn-
etters as both political protest and silencing, and the ethical implications
r own research process in unearthing, acquiring, and publishing letters
were intended to remain private. In the final chapter, "On Stealing Let-
Jolly's "paradox of care" comes to a head as she reflects on her own re-
h process, and weighs the need to uncover lost voices with the potential
tice of publishing the letters of strangers (229). Ultimately articulating
tionary but cheerful feminist politics of care, Jolly remains unparalyzed,
d, enabled, by the unresolved tensions bequeathed by the palimpsest of
s garnered in this difficult, sensitive, and important project.

*Christina Brooks*

e Boyle. *Consuming Autobiographies: Reading and Writing the Self in Post-War France.* London: Modern Humanities Research Association/ Maney, 2007. 176 pp. ISBN 978-1-9059-8110-6, $79.50.

e Boyle's *Consuming Autobiographies* analyzes and participates in preva-
ecent debates on life writing, and offers thoughtful and original readings
me important post-war French autobiographers. Boyle explores claims
autobiography is dead, pointing out along the way that this is in itself
adox given the increasing interest in testimony narratives remembering
artime past, and asks more specifically *why* autobiography might have
declared dead. This question leads Boyle to her main preoccupation in
ook: "how far does a fear of appearing to offer up one's selfhood for the
umption of others (an anxiety which twentieth-century intellectual pre-
pations with the subject's loss of autonomy can only reinforce) influence
tandpoint writers take on whether autobiography can continue to sur-
or not?" (2). The thesis of the study, then, is that autobiographers such as
aute, Perec, Genet, and Cixous are all troubled by the "prospect of being
d as a consumable commodity," and they all seek to fend off a certain
uring attitude in the reader (1). They express anxiety towards the very
biographical project in which they are engaged, and intermittently deny
their texts conform to the autobiographical genre at all.

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The first chapter explores the status of autobiography in recent French theory, noting for example the shift in interest away from Lejeune's "pacte" to Doubrovskyan "autofiction." The importance of Doubrovsky's intervention, according to Boyle, is that it "throws down a particular challenge to its readers" (19). In Doubrovsky's model the reader cannot assume that she gains access to the "truth," and is called upon to play an active role in interpreting the autobiographical text. The freedom of the reader, however, is precisely a source of anxiety for the authors examined in the rest of the study. In Sarraute's work, for example, language is presented as an obstacle to autobiography. Language can cause misunderstandings and hinder communication. Moreover, Sarraute's autobiographical writing establishes a conflictual relationship with the reader, and "if autobiography engenders conflict, it is because, for Sarraute, it sets up another tug-of-war: one which is waged against the reader, with the autobiographical self as prize" (32). Sarraute's narrators suspend the relation with the reader in an attempt to deflect the other's devouring gaze. In the following chapter, Boyle explores the presentation of the self in Perec's autobiographical writing as "dispossessed," noting in particular that *Je me souviens* inserts a distance between writer and reader even if *W ou le souvenir de l'enfance* still appears to convey something of an autobiographical self. If Perec's self is dispossessed, however, then the narrator also expresses concern towards his lack of control over the reader's response. Next, Genet is presented as the author "who does most to contest the notion that by reading the autobiographical output of an individual, one can read and ingest, not only a text, but a person" (98). Nevertheless, even in Genet, Boyle finds an adherence to some of the laws and principles the author sought to reject. Finally, Cixous's writing of the self is characterized as a process of self-estrangement. Even the apparently more conventional narratives of *Les rêveries de la femme sauvage* and *Le jour où je n'étais pas là* question the ethics of a relation with the readerly other based on fusion.

Boyle's thoughtful and sophisticated study of autobiography brings an original focus on the role of the reader, and on the ways in which readers are interpellated and caricatured by, or even excluded from, certain forms of autobiographical writing. The notion of readerly consumption is both compelling and imaginative, and imports a new framework for understanding the psychology of the writing self. One of the dangers of the book might be that Boyle can fall into ascribing sentiments and thought processes to writers, or at least to narrators, that depart somewhat from the evidence provided by the texts themselves. There is some psychological analysis of autobiographical writers that relies heavily on implication, and there is at times a tendency to over-read. The exploration of the writer's "fear" of autobiography suggests an

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ctive response that is not always backed up in the works themselves (Cix-
's persona, for example, may not be fearful but quite secure in her sense of
trol over the distancing techniques of her writing). Nevertheless, this psy-
logical reading is part of what lends Boyle's study its inventiveness, and it
ainly heightens the drama of the encounter between writer and reader. In
ition, Boyle's writing style shows evidence of very careful thinking, and
ins a self-consciousness that suggests that her claims are not made hastily.
s can mean the text is at times a little dense, so anxious is the author to
cate her awareness of the multiple facets and implications of her analyses.
vever, overall this is a thoroughly engaging and intelligent work, updat-
existing scholarship and opening up new avenues of inquiry. If we had
ght that autobiography had had its day, Boyle demonstrates both that
genre itself is dynamic in ways we might not have previously imagined,
that the theory of autobiography continues to evolve in challenging and
ocative ways.

*Jane Hiddleston*

van Dijck. *Mediated Memories in the Digital Age.* Stanford: Stanford UP, 2007. 256 pp. ISBN 0-804-75624-4, $21.95.

er thought-provoking new book, José van Dijck has undertaken a formi-
e task. Unlike most theorists of memory, who work either with cognitive
ith cultural models, she argues that to understand memory in the digital
requires an approach with draws from both neuroscientific and cultural
arch. In the first chapter she lays out her approach, which she distin-
hes from Marita Sturken's and my own; instead of considering the ways
hich cultural memories affect the individual, Dijck's analysis moves in
other direction "privileging private memory objects." And while she ad-
following Maurice Halbwachs, that "personal memory can only exist
lation to collective memory," she insists on the primacy of the personal:
e sum of individual memories never equals collectivity" (25). For Dijck,
nories might be technologically mediated, but are still profoundly person-
nd yet, rather than assuming that something like "pure" or "authentic"
nory exists and is then mediated by technologies of memory, she imagines
alectical relationship where "media and memory transform each other"
And to get at this dynamic relationship she has coined the phrase "me-
ed memories," which she defines as "the activities and objects we produce
appropriate by means of media technology for creating and re-creating a
e of past, present, and future of ourselves in relation to others" (21). While
e memories are personal, they are nevertheless instrumental in translating

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ourselves to others. Dijck, in other words, is interested in the way in which autobiographical memory both shapes and is shaped by technology. In this book she attempts to reject a simple technological determinism, advocating instead a model which recognizes the interpenetration of cognitive structures and technological developments.

The second chapter explores the ways in which memories and media shape one another by examining the interconnections between new digital technologies and human cognitive processes, arguing that "mediated memories . . . can be located neither strictly in the brain nor wholly outside in (material) culture but exist in both concurrently, for they are manifestations of a complex interaction between brain, material objects, and the cultural matrix from which they arise" (28). She wants to explore how memory objects interact with the mind. Implicit in her argument is Walter Benjamin's notion of the historical specificity of perception; that, for example, we learn to see differently with the advent of new visual technologies. Dijck claims that at different historical moments different cultural frameworks are available and accepted as ways of preserving the past. In the spirit of Benjamin, she writes: "Cultural frameworks are never stable moulds into which we pour our raw experiences to come out as polished products; they are frames through which we structure our thinking and against which we invent new forms of expression" (40). And it is this point that enables her to illustrate a point of convergence between scientists and philosophers, both of whom recognize that "objects and technology inform memory instead of transmitting it" (41): the process of recall and transmission shape and reshape the memories.

Chapters three and four explore the relationship of writing and recorded music, respectively, to the formation of the self. In "Writing the Self," Dijck explores some of the differences between the traditional paper diary and the weblog; while both are intended to "scaffold individual memory," she argues that weblogs are relational, "instruments of self-formation as well as vehicles of connection" (55). While she acknowledges that even paper diaries were never written solely for the self, she points out the ways in which weblogs are more consciously written for others to read, and with the intent of producing a sense of community. Dijck claims that "their prime function is to synchronize one's subjective experience with those of others, to test one's evaluations against the outside world" (72). In this chapter she touches on some of the larger epistemological questions that her study raises, such as what counts as materiality (are the blogs material entities?), and what counts as experience (for the bloggers, blogging "becomes a real-life experience") (75). "Record and Hold," examines an individual's relationship to recorded music and the role those relationships play in autobiographical memory. She writes, "our

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sonal musical repertoire is a living memory that stimulates narrative engement from the first time we hear a song up to each time we replay it at r stages in life. It is this vivid process of narrative recall that gives meanto an album and assigns personal and cultural value to a song" (86). Here see, too, the way that memory is both personal and relational: "attaching tion to recorded music is not only imperative to the formation of personlentity, but it is instrumental in imagining collectivity" (97).

Some of Dijck's most important epistemological questions are posed in pter five, "Pictures of Life, Living Pictures," which "explores how digital tography, in conjunction to a changing cognitive mindset and sociocultransformations, is reshaping personal cultural memory" (99). She posits, rightly, I think, that "the increased malleability of photographic images suit our need for continuous self-remodeling, but that same flexibility also lessen our grip on our images' future repurposing and reframing, ing us to redefine fundamental notions of memory" (100). And yet, she n't give us enough sense of what that redefined memory looks like or She convincingly explains how the advent of digital imagery has shifted tography from its traditional role as preserver of the past into a new role as municator in the present—"an instrument for interaction and peer bond(115). But what are the ramifications of this practice for the new kind of mory she's describing? The other epistemological question she raises has to with what constitutes materiality. Digital photographs, she suggests, untangible printed photographs, possess something like a virtual materiality: e new materiality of digital photographs is often referred to as virtual or inible, but such denomination erroneously connotes immateriality" (109). k seems to miss an opportunity here to reflect on the ways in which this al materiality has always been a constitutive property of memory, as memhas always hovered in the space between self and material object. In her ssion of digital photography, she makes her most convincing case against nological determinism: "digital photography is not the cause of memory's formation. . . . The digital camera derives its revamped application as a mory tool from a culture where manipulability and morphing are comly accepted conditions for shaping personhood" (118). The digital cam- in other words, exploits and expresses the currently accepted notion that ity itself is malleable and available for transformation.

In her final chapter, "From Shoebox to Digital Memory Machine," Dijck ses on "how new digital memory machines may affect the nature of our llections and the process of remembering and vice versa, how a connecist model of human memory and its recycling mechanism influence the ceptualization of new tools" (150). She examines four programs, Shoebox,

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the Living Memory Box, Lifestreams, and MyLifeBits, all of which "capitalize on the digital enhancement of limited human memory" (161). Each of these programs, she argues, is predicated on three myths about memory: first, that autobiographical memories are indelibly stored in the mind and can be retrieved in perfect condition; second, that we want to record every second and facet of our experience for posterity; and third, that these stored memories should be private affairs, kept separate from the rest of the wired world. Her critique of these programs has in part to do with their simplistic, nostalgic understanding of human memory—that something like perfect recall is possible given the right technology. As a result, these programs ignore the constitutive role these technologies play in shaping memory. Furthermore, she argues, they ignore the potential of the digital environment of the Web as a space to "connect the self to larger contexts of community, society, and history" (167). In her critique of these programs, however, Dijck slips into the language of technological determinism that she had previously eschewed: "I here defend the notion that technologies of inscription actually shape human cognition" (153). But this is not sloppiness on her part. Rather, it speaks to the ever increasing interface between our own psyches and the technologies we engage—and to why her book is so important. These technologies do shape the way we think and the kinds of things we remember, but so too do our values, convictions, and commitments shape the way we use these technologies and contextualize the memories and meanings they produce for us. José van Dijck's exploration of memory in a digital age makes an important interdisciplinary contribution to the field of memory studies.

*Alison Landsberg*

Rosemarie Bodenheimer. *Knowing Dickens.* Ithaca: Cornell UP, 2007. 227 pp. ISBN 978-0-8014-4614-6, $35.00.

Rosemarie Bodenheimer's *Knowing Dickens* presents what could be called a biography of Dickens's mind. What did Dickens know? What can we know about him? How much of what he reveals in his writings was he conscious and in control of? Bodenheimer aims to explore "the revealing and concealing intelligence that lurks somewhere—but where, exactly?—in Dickens's writing," and she attempts "to capture something of that knowing Dickens that eludes us" (2). Bodenheimer struggles to categorize her work, suggesting that it "makes its home in the gap between the chronological imperatives of biography and the literary imperatives of criticism, following some representative clusters of thought and feeling that link Dickens's ways of talking in letters with his concerns in fiction and journalism" (2). While her project

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be difficult to categorize, it succeeds admirably in offering new insights Dickens and his writings.

Bodenheimer includes chapters on "What Dickens Knew," "Language the Loose," "Memory," "Another Man," "Manager of the House," and reets." "Language on the Loose" examines Dickens's parodies of himself ough his "hyperbolic talkers"; "Memory" dissects his most overtly autobi- aphical writings; "Another Man" looks at male rivals and doubles in Dick- 's life and fiction; "Manager of the House" explores Dickens as home- ker—a constructor of his own and fictional homes; and finally "Streets" lyzes the connections between Dickens's perambulations and his writing cess (15). In each chapter she moves seamlessly between letters, parts of els, short fiction, and non-fiction to construct a rich sense of the workings Dickens's mind (14). In doing so, she hopes to illuminate the "inner dy- ic" that Dickens projected outward in his writings (14). In other words, It are the patterns of thought and feeling that haunted Dickens, that he rned to repeatedly in his writings, and what are their sources and impli- ons? These are intriguing questions, the kinds that tantalize and so often le biographers because they require so much conjecturing about the inte- city of the subject. Many writers would feel too timid to make many such jectures, but Bodenheimer expertly and confidently mines Dickens's own ds to assess his elusive mind, and most readers will feel she substantiates surmises through perceptive close readings.

"Memory" and "Another Man" are the best chapters. In "Memory" Boden- mer offers intriguing insights into the autobiographical fragment that Dick- gave to his friend and first biographer John Forster. Frankly, I didn't think as possible to say anything new about the autobiographical fragment, but does through a finely nuanced reading of the rhetoric of the piece in rela- to Dickens's other writings. Particularly good are her comments on Dick- 's fluctuation between pathos and parody in his fictional projections of the dhood trauma he describes in the fragment. According to the statement he e to Forster, at the age of twelve he had to work in a blacking factory be- e his father was imprisoned for debt. Bodenheimer analyzes how Dickens eated the pathos of the experience with David Copperfield's employment warehouse, and parodied his own depiction of the trauma with Bounder- false claims about his deprived childhood in *Hard Times* (69). The parody not suggest that Dickens had overcome his childhood crisis; instead it in- tes that his experiences truly were traumatic, as they continually resurfaced ifferent guises throughout his life. Bodenheimer also productively probes autobiographical fragment's vacillation between confident statements of wledge ("'I know I do not exaggerate,'" "'I know that, but for the mercy of

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God'" etc.) and frustrated expressions about his inability to convey his experience, as when he writes "'How much I suffered, it is, as I have said already, utterly beyond my power to tell'" (72). She suggests that the vacillations in the narrative indicate that Dickens was flailing around looking for closure to his traumatic story, since he had not found any at the time (his release from his warehouse work came without explanation, and the family remained silent about the experience afterward). Only in fiction could Dickens create the kind of satisfying ending he longed for.

In "Another Man" Bodenheimer analyzes Dickens's use of "the other"—in life, fiction, theatricals, and readings—to test "the limits of the self" (125). She notes how intensely he identified with male friends such as Forster, actor William Macready, and painter Daniel Maclise. His relationship with Forster came close to a marriage, with Dickens pledging friendship "'till death do us part,'" and Dickens and his wife Catherine sharing with Forster for twenty years the celebration of their wedding anniversary and Forster's birthday on the second of April (93). Bodenheimer analyzes Dickens's tendency toward "triangulation" in friendships, with friends competing for each other's attention or the attention of a woman. These clusters of identification and rivalry spill over into his fiction with Carton, Darnay, and Stryver in *A Tale of Two Cities,* or Eugene Wrayburn, Bradley Headstone, and Lizzie Hexam in *Our Mutual Friend.* But the chapter also examines Dickens's need to take on the role of "another man" to explore his own identity, something he did both in his writings and public readings. Both chapters, "Another Man" and "Memory," accomplish Bodenheimer's intention of positing Dickens's fiction as a seamless outward projection of his real life relationships and his psychic traumas.

Bodenheimer's approach in this book is fascinating but ephemeral. Sometimes it's hard to remember what is meant to hold the study together, i.e. her analysis of just how knowing Dickens was and how much we can know him. So, at times, we seem to get disparate bits and pieces of observation and interpretation—but they are always brilliant bits, even when the center hasn't always held. My only other objection to this fine book is the use of "Bibliographical Notes"—prose descriptions of sources related to each chapter—instead of precise citations, which makes it difficult to trace the origins of specific ideas. I found this practice frustrating in Peter Ackroyd's otherwise impressive biography of Dickens, and I hope it does not gain in popularity, as it makes the work of subsequent scholars more difficult. But these glitches do not mar the overall worth of this study. Relative newcomers to Dickens and veteran Dickens scholars alike will find Bodenheimer's book rewarding.

*Natalie McKnight*

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hael Robertson. *Worshipping Walt: The Whitman Disciples.* Princeton: Princeton UP, 2008. 368 pp. ISBN 978-0-6911-280805, $27.95.

y at the core of democracy, finally," Walt Whitman wrote, "is the religious ent." Michael Robertson's *Worshipping Walt* takes up this statement's im- challenge. How did Whitman and his most enthusiastic readers un- and politics and religion as intertwined, and what is the legacy of that rstanding today? Robertson observes that scholars have tended to read tman from within the "secularization thesis," only recently asking how dernity led to different forms of religious expression" like *Leaves of Grass* *Worshipping Walt* illuminates the centrality of spirituality to the establish- of Whitman's reputation and the way it has persisted to this day.

*Worshipping Walt* weaves a rich, largely chronological account of the s nineteenth-century followers. His early supporters were crucial; in the ss of defending Whitman against accusations of prurience, his friend am O'Connor coined the influential phrase "the good gray poet," while *es of Grass* lurked throughout the naturalist John Burroughs's enormous re. Given the ecstatic terms in which Burroughs and another influential ple, the Canadian psychiatrist Richard Maurice Bucke, described their at- nent to Whitman, it comes as little surprise that Whitman helped them their biographies of him. For Edward Carpenter and James Wallace, tman's atomic spirituality was the foundation of a new politics—a catalyst cialist renovation. If for all of these men Whitman's poetry offered new gurations of the spiritual and political world, for Anne Gilchrist, Rob- n observes, religious and sexual inspiration were difficult to disentangle. chapter on Gilchrist is elegantly dramatic, unfolding from the moment ich Gilchrist moved her family to America in hopes of setting up house- ng with Whitman. Several disciples moved through the orbit of Gil- 's Philadelphia home while Whitman was a (probably platonic) guest. obertson's account of why Gilchrist did not realize that Whitman was interested in intimate relations with men than with women exemplifies f the strengths of his book: its account of the differences among disciples. r disciples would portray Whitman as a cultural radical who figuratively d their socialist politics and bohemian lifestyles," Robertson writes, while onnor's Whitman . . . was a thoroughly Victorian hero capable of restor- he (national) family" (36). The chapter on Whitman's gay English fol- s—Carpenter, John Addington Symonds, and Oscar Wilde—carefully guishes strains of both personal and contextual attitudes about homo- cism, from Symonds's reluctance to accept his yearnings for men as nat- to Wilde's unexpected support of the poet. The latter relationship ex- ifies Robertson's ability to read the complex give-and-take of Whitman

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worship. It may be that gay souls recognized each other in the two long meetings between Whitman and Wilde, but their unlikely friendship had other justifications given their public personas: "Oscar gave Walt class," Robertson writes; "Walt gave him manliness" (191).

*Worshipping Walt* is, formally, a fascinating hybrid. It is a group biography of Whitman's followers, but it is simultaneously a critical biography of Whitman. Robertson shows that the writings of, in particular, Carpenter, Burroughs, and Bucke guided more readers to Whitman than did the poet's own promotional efforts. These accounts were often unorthodox in form, inspired by Whitman's challenge to write "the new life of the new forms." At the same time, stories about Whitman were shaped by contextual politics and personal visions that, while inaccurate, have in some cases shaped understandings of the poet even to our time. *Worshipping Walt* itself takes a lesson from this; it does not end up deifying Walt. We see the poet's racism, his "love of applause," his stubbornness, as vividly as we see his suspicions of hagiographic depictions of his life (82). And though it praises Walt's cosmic vision over those derived from his poetry by the disciples, Robertson's study is not worship, but a call for interpretations of Whitman's work "that can be as powerful and potentially transformative in our moment" as it was in his own (296).

That stance, artfully and deliberately crafted, poises the book precariously between two worlds: academic accounts of Walt and his poetry, and the poet's popular reception. One of *Worshipping Walt*'s great contributions is to show the genealogy of this split. In the digital age, the conversational space between fans and scholars has been shrinking, but in many ways it still expresses itself—on both sides. For Whitman specialists, the study will largely appear to be a synthesis of studies of Whitman, until its brilliant final chapter on today's non-academic Whitman enthusiasts. "Discipleship" emerges as a name for the rhetorical lever by which both Whitman's ecstatic followers and his more reserved, scholarly ones differentiate each other. If Robertson offers a timely, explicit call for attention to the complex political theology of Whitman's time, he implicitly suggests that such attention might best thrive if both scholars and "lovers" of the poet begin to reconfigure Whitman study together.

Robertson's writing is compellingly clear, without sacrificing complexity. At times the analysis gets a little breezy; Robertson differentiates "religion" from "spirituality," but goes no further in defining these as critical categories. It would have been helpful on this point to compare Whitman discipleship to other literary fandoms of the century. Whitman's own religious background is less heavily depicted than the disciples'; his encounter with Elias Hicks or the Quaker context (within his family and in the Philadelphia area) of his poetry might have been engaged. Finally, Whitman scholars will likely

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that Robertson had included other, less well-known disciples. It could sked if Robertson's analysis might be broadened beyond the Anglophone ext: To what degree was the poet's rise to worldwide popularity a func- of spiritualist reactions among his fans and translators (like José Martí, olf Schmidt, or Léon Bazalgette) in non-English-speaking countries? That such a question arises is less a weakness than a signal of Robertson's k's potentially broad significance to literary studies. Its embrace of reli-, aesthetics, and personal transformation is methodologically inspiring. less important is the fact that *Worshipping Walt* has appeared at a mo- when questions about fundamentalism and democracy are being debat- worldwide; it has much to contribute to those debates, and to understand- one of that world's best-known poets.

*Matt Cohen*

rill D. Peterson. *The President and His Biographer: Woodrow Wilson and Ray Stannard Baker.* Charlottesville: U of Virginia P, 2007. 248 pp. ISBN 0-8139-2654-8, $29.95.

a sacred tenet of book reviewing that we review the book which the au- wrote and not the book we think the author should have written. So it iscomfiting to begin a review knowing that, in the end, the assessment is g to be that Merrill Peterson's *The President and His Biographer: Wood- Wilson and Ray Stannard Baker* fails because it is not the book he should written. There is so much promise in the title and the project. Even if author were not Peterson, who is best known for his perceptive analyses of constructions (and re-constructions) of Jefferson and Lincoln in our col- ive memory, a reader picking up *The President and His Biographer* would anticipate learning about how Baker constructed Wilson on the page and the two men's relationship shaped that construction. Indeed, the front of the hardcover dust jacket claims that Peterson "looks not just at Wil- s life and career, but also at the way Wilson was represented by Baker and r biographers." It is disappointing to find that this is not what Peterson rs in this treatment of the much-studied Woodrow Wilson and the little- lied Ray Baker.

Peterson himself never actually claims that he is going to explore Baker's esentation of Wilson (or compare Baker to other biographers). Nor does ever replace the book jacket's claim with his own statement of purpose or culation of argument. What he does provide is an accessible, 226-page rative of Wilson's life based almost entirely on Ray S. Baker's eight-vol- e biography of Wilson, published between 1927 and 1939, and Wilson's

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published papers. Bookending this six-chapter trot through the key events of Wilson's life are a Preface and final chapter that describe how Baker, a journalist, became Wilson's friend and occasional aide, and how he came to be Wilson's authorized biographer.

The result is a book that is neither here nor there. The narrative of Wilson's life is insufficiently analytic to earn welcome as a contribution to the biographical literature on Wilson, and the discussion of Baker's work as a biographer is far too anecdotal to qualify as an analysis of the biographer's challenges and choices.

As biography, *The President and His Biographer* offers no discernibly new argument about Wilson's motivations or operations. Moreover, its reliance on Baker's 75-year-old narrative means that Peterson's text actually ignores the historiography that has complicated our image of Wilson in recent decades, while replicating Baker's journalistic effort to produce an appreciative record, not an interpretation. Modern biographers are not required to engage in historiographical debates on the pages of their texts but, as Merrill Peterson well knows from his work on Jefferson and Lincoln, every biographer has an angle, and modern readers expect biographers to announce that angle somewhere—in an introduction, in a meaty historiographical endnote—somewhere. Nothing of the sort appears in *The President and His Biographer.* Having problematized the treatments of Jefferson and Lincoln, Peterson treats Wilson's life as a simple, straightforward tale of a brilliant-if-flawed man with a largely brilliant, occasionally flawed, record. Wilson experts will find this a vapid treatment; Wilson novices may be informed about the basic arc of the story, but they will come away with no clue that intelligent people, viewing the same evidence Peterson viewed, debate the brilliance, the flaws, and much more.

It is not as traditional biography, however, that Peterson's book on *The President and His Biographer* raises the greatest expectations—and provides the greatest disappointment. Rather, it is as an analysis of how a journalist-biographer who had a friendly, admiring relationship with his subject (and an affectionate tie to his subject's widow) navigated the always-choppy waters of biographical writing. The narrative line driving this text is always Wilson's life, never Baker's labor as a biographer. In a book ostensibly about the president's biographer, Baker-as-biographer appears on the page as a biography-writing actor only in the Preface and last chapter. Otherwise, he is just a figure in Wilson's life. Indeed, just two dozen pages from the end of the book, Peterson refers to the supposed subject of this book as "Ray Baker, the journalist," as if we are just meeting him for the first time (199).

In his chapter on "The Progressive President," for example, Peterson makes no argument about how Baker constructed Wilson's progressivism.

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are told halfway into the chapter that Baker had "misgivings" about Wilson social reform; "only after 'the guns of August,'" says Peterson, "did writer become a resolute Wilsonian" (51). But this information is offd as part of the narrative on Wilson, not as an analysis of how Baker, in graphical retrospect, presented Wilson's prewar social reform record. Did er's later conversion into a Wilson admirer cause him to gussy up the pre-social reform record, or did Baker operate as an honest reporter, walking round the Wilson record? Anyone hoping to read this book, not Baker's olumes, to find out how Baker handled his role as authorized biographer come away empty-handed.

Nor will the reader come away with a coherent sense of the Baker-Wilson tionship. There are scattered remarks, referring to Wilson's difficulty with aining relationships (with male colleagues), but no analysis of how and Baker never fell in Wilson's favor. Near the end of the book, Peterson rts that a "constantly recurring . . . accusation," when Baker was publishon Wilson, was that Baker was "too sympathetic to his subject." Peterson tells us that Baker "wrote defensively" in his diary, "Well, I am a friend Wilson's and it is only by a friend that any man can be understood. No who is wholly 'cold' or entirely 'unprejudiced' ever wrote a good book n understanding book." Immediately after that quotation, which cries for a book-length analysis, Peterson writes that "Quickly translated into opean languages, [the first Baker book on Wilson] found many readers oad" (212). So that's it. A stunningly tantalizing remark opening up the le question of whether a friend is least or best equipped to write biogra-; and Peterson does nothing with it. At a moment when our culture is zz with debate over the fate of journalists who become "embedded" in a , Peterson does not construct an analysis of Baker's awkward position. rson, a scholar who has gifted us with awareness of how biographers of erent generations reconstruct the same subject, denies us an understandanalysis of how Baker's construction of Wilson was shaped by his era's roach to biography and his own admiring affection for the man. It is hard to come away feeling that a great opportunity was missed here.

*Victoria Bissell Brown*

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# REVIEWED ELSEWHERE

Contributing reviewers Nell Altizer, Patricia Angley, Alana Bell, Michae Fassiotto, Marie-Christine Garneau, Theo Garneau, Douglas Hilt, Gabrie Merle, Dawn Morais, Barbara Bennett Peterson, Forrest R. Pitts, and Yvonn Ward provided the excerpts for this issue.

Publications reviewed include *American Scientist, American Studies Quar terly, Australian Book Review, Far Eastern Economic Review, French Studies,* [Toronto] *Globe and Mail, Guardian Weekly, Journal of World History, L Monde des Livres, The New Yorker, New York Review of Books (NYRB), Neu York Times Book Review (NYTBR), Le Nouvel Observateur, Presidential Stud ies Quarterly, Science, Studi Francesi, Washington Post National Weekly Editio (WP),* and the *Women's Review of Books.*

## Alexander II of Russia

*Alexandre II. Le printemps de la Russie.* Hélène Carrère d'Encausse. Paris: Fa yard, 2007. 532 pp. Euro26.

Using many heretofore unpublished documents, and led by a didactic ambi tion coupled with the will to set the problematics of "the Alexander moment" in his country, Hélène Carrère d'Encausse draws several parallels: with Lin coln, whose emancipatory strategy was contemporary with the abolition o serfdom in Russia; with Louis XVI (following on this point Anatole Leroy Beaulieu and his writings of 1881), the King of France having been equall confronted with the imminence of a revolution; finally with Mikhail Gor batchev and his own *glasnost,* the problem being the same—how far is i possible to reform without shaking the whole edifice? Alexander II was abou to succeed when he was assassinated, thus appearing as a martyr—because h had been a true reformer.

Philippe-Jean Catinchi. *Le Monde des Livres,* June 6, 2008: 6

## Antonson, Rick

*To Timbuktu for a Haircut: A Journey Through West Africa.* Rick Antonson Toronto: Dundurn, 2008. 256 pp. $26.99.

The story of the president and CEO of Tourism Vancouver's travels in Wes Africa in 2004. "Though the reader is primed for a detailed record of Anton son's every mosquito bite, the chapters that follow are nicely embroidered with local tones and textures, a regional history of West Africa, the Tuare people and accounts of early European exploration. Battling a serious cas of tourist's vanity, however, Antonson's journey, which begins in Senega and moves—by rail, road and water—east to Mali and north to Timbuktu

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arred by a sort of postmodern self-consciousness, so determined is he to an unfettered, once-in-a-lifetime experience."

Michelle Orange. *Globe and Mail,* Aug. 9, 2008: D1.

**Bacardis**

*rdi and the Long Fight for Cuba.* Tom Gjelten. New York: Viking, 2008. 480 pp. $27.95.

the turn of the [last] century, as Gjelten lucidly recounts, the distilling ation that Facundo has begun in a shed was among the brands most ly identified with Cuba, and the Bacardis became inextricably entangled the nation's history. Facundo's eldest son, Emilio, fought to overthrow Spanish, thus inaugurating the firm's tradition of promoting revolution- nd progressive politics."

*The New Yorker,* Oct. 6, 2008: 91.

ten's book, "which is exhaustively researched, succeeds in painting a vivid rait of the company's early, scrappy years and its prominent role in the against Spanish rule. Emilio Bacardi, especially, comes to life as the 's most powerful character, though one so strange that Gabriel Garcia quez might have invented him. Emilio was imprisoned twice by Spain off coast of Morocco for his revolutionary activities. But he still managed to the company together, to serve as Santiago's mayor during the unsettled s of the American occupation, to help found a salon called the Victor o Freethinker Group, to practice theosophy in a predominantly Catholic ntry and to track down a genuine mummy on a trip to Egypt, which he ght as the centerpiece for a museum he had founded in Santiago. (Mod- he was not; he signed his revolutionary correspondence with the name cion, after the Athenian statesman known as 'the good.')"

Randy Kennedy. *NYTBR,* Oct. 19, 2008: 16.

**hmann, Ingeborg.** See **Celan, Paul.**

**baro**

*Guy Barbaro: A Jockey's Journey Through Love, Triumph, and Heartbreak With America's Favorite Horse.* Edgar Prado with John Eisenberg. New York: Harper, 2008. 202 pp. $25.95.

y Guy Barbaro' is good, fast reading because it's clear that Prado is not a great jockey but also a real horseman, who can take in a horse's strengths weaknesses at a glance, and figure out what makes it tick. He's even better escribing what makes a jockey tick, the strategy of riding a race, how to the most out of a horse, and the ways a horse and jockey can bond as a rac- team. Prado makes the reader realize how well he and Barbaro understood other. Clearly, Barbaro was a great horse."

Michael Korda. *WP,* July 28–Aug. 3, 2008: 39.

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**Beauvoir, Simone de**

*Simone de Beauvoir: Diary of a Philosophy Student. Vol. 1: 1926–27.* Ed. Barbara Klaw, Sylvie Le Bon de Beauvoir, and Margaret A. Simons, with Marybeth Timmerman. Urbana: U of Illinois P, 2006. 374 pp. £23.00.

"Published for the first time in any language, this volume comprising translations of two of Simone de Beauvoir's notebooks from 1926 to 1927 is a fascinating insight into her early intellectual life. It constitutes the second volume in The Beauvoir Series, an ambitious U.S.-based project led by Margaret A. Simons in consultation with Sylvie Le Bon de Beauvoir to publish and translate a selection of Beauvoir's philosophical and literary writings dating from 1926 to 1979 which were previously unpublished, untranslated or difficult to access. . . . [T]he translators and editors are to be applauded for their tenacity not only in deciphering Beauvoir's cryptic handwriting but in producing such a valuable contribution to Beauvoir studies."

Ursula Tidd. *French Studies,* July 2008: 358–59.

**Bembo, Ambrosio**

*The Travels and Journal of Ambrosio Bembo.* Ambrosio Bembo. Trans. (from Italian) Clara Bargellini. Ed. and introd. Anthony Welch. Berkeley: U of California P, 2007. 470 pp. $24.95.

An "important contribution" to "travel writing and historiography," "Ambrosio Bembo's travelogue is a fascinating logbook of his journey from Venice through the Middle East to India and back, providing a unique glimpse at the cultural geography experienced by a seventeenth-century European merchant."

Ines G. Zupanov. *Journal of World History* 19.2 (June 2008): 240–47.

**Bergeijk, Jeroen van**

*My Mercedes Is Not For Sale: From Amsterdam to Ouagadougou . . . an Auto-Misadventure Across the Sahara.* Jeroen Van Bergeijk. Trans. John Antonides. New York: Broadway, 2008. 210 pp. $14.95.

"Van Bergeijk comes up with a scheme to sell his used jalopy in the Third World, the only place where a market for such things thrives. His rollicking journey takes him to some of the least trodden parts of Africa, but also on a surprise exploration of the impact of globalization on a stagnant continent."

Evan Wexler and Martin Levin. *Globe and Mail,* Aug. 9, 2008: D11.

**The Blackburns**

*The Three of Us: A Family Story.* Julia Blackburn. New York: Pantheon Books, 2008. 313 pp. $26.00.

"The author's father, Thomas Blackburn, was 'a poet and an alcoholic'; her mother, Rosalie de Meric, a painter and an exhibitionist. Both of her parents

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re breathtaking narcissists and dirty fighters. Until they divorced, when lia was 13, they scrapped loudly and vigorously. Rosalie would often thrust lia in front of her to act as a shield from her husband's fists. Once a punch ssed and hit the child. 'So sorry darling,' Thomas said. 'No blood I hope?'"

Liesl Schillinger. *NYTBR,* Aug. 3, 2008: 16.

**agg, Charles**

*e Prince of Frogtown.* Rick Bragg. New York: Knopf, 2008. 255 pp. $24.00.

harles Bragg will remain a puzzlement. But Rick Bragg has made of the k shadow in his life a figure of flesh and blood, passion and tragedy, and a her, at last, whose memory he can live with. And that is no small thing for man to do."

Christopher Dickey. *NYTBR,* July 20, 2008: 12.

**nson, Sam, and Richard Branson**

*tic Diary: Surviving on Thin Ice.* Sam and Richard Branson. London: Virgin Books, 2007. 180 pp. $12.00.

urneying to the Arctic with his father, Richard, Sam Branson keeps a di- of all his high jinks as well as his thoughts on the environmental impact sumer culture is having on the Arctic."

Evan Wexler and Martin Levin. *Globe and Mail,* Aug. 9, 2008: D11.

**own, Patrick**

*tterfly Mind: Revolution, Recovery, and One Reporter's Road to Understanding China.* Patrick Brown. Toronto: Anansi, 2008. 254 pp. $29.95.

*utterfly Mind* is a compelling account of Patrick Brown's three decades an intrepid reporter for CBC radio and television. . . . [W]hile going to se various wars he was also waging one of his own—on alcoholism. . . . wn's blunt honesty, his wish to disclose, is matched and finally overcome a seeming rectitude about his life. . . . Were the book simply a journalist's moirs, outwardly directed to the news stories he covered, this would be . But Brown . . . wants to narrate the tale of his alcoholism, presumably xplore the shared humanity through the most tried and true method: one son's epic, exhausting struggle. To do that, he must write his illness, rather n simply report it."

Charles Foran. *Globe and Mail,* Aug. 9, 2008: D6.

**uno, Giordano**

*rdano Bruno: Philosopher/Heretic.* Ingrid Rowland. New York: Farrar, Straus & Giroux, 2008. 352 pp. $27.00.

Ingrid Rowland writes in 'Giordano Bruno: Philosopher/Heretic,' the urch . . . made Bruno a martyr. But 'a martyr to what?' she asks That is

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the question that her book, the first full-scale biography of Bruno in English tries, with difficulty, to answer."

Joan Acocella. *The New Yorker,* Aug. 25, 2008: 76–80.

**Bryant, Colton H.**

*The Legend of Colton H. Bryant.* Alexandra Fuller. New York: Penguin, 2008. 204 pp. $26.50.

This "exquisitely written" biography tells the story of a decade in a young oil worker's life, from his teen years to his death at age 25. "Fuller never knew Colton H. Bryant. She wanted to write a book about the oil business in Wyoming, where, as she notes, the profits are obscenely huge and life is dirt cheap. . . . In her research, Fuller heard about the death of this young man on an Ultra Petroleum drilling site, contacted his family and made of the mundane facts a richly imagined work of art."

Marian Botsford Fraser. *Globe and Mail,* July 12, 2008: D3.

**Buffett, Warren**

*The Snowball.* Alice Schroeder. New York: Bantam, 2008. 960 pp. $35.00.

"Schroeder, a former investment analyst, is well equipped to elucidate Buffett's deals, but, inevitably, the legend of his personality supervenes, and Schroeder, stressing Buffett's relationship with his unloving mother, falls back on predictable psychology. Buffett's life abounds in good stories—a spell of teen-age shoplifting, an unusual marital arrangement, attempts to offer his children financial incentives to lose weight—but it's sometime hard to avoid the impression that his idiosyncrasies obscure what he's really up to."

*The New Yorker,* Oct. 13, 2008: 145.

**Burr, Raymond**

*Hiding in Plain Sight: The Secret Life of Raymond Burr.* Michael Seth Starr. New York: Applause, 2008. 266 pp. $24.95.

A biography of the Emmy award-winning actor who played Perry Mason, focusing on the biographical lies he created for himself. "Unfortunately, this lacklustre biography is content with superficial survey information and steers clear of Burr's inner life. Without this essential core, the book remains disappointingly hollow, and its style largely pedestrian."

Keith Garebian. *Globe and Mail,* July 5, 2008: D1.

**Bush, George W.**

*The George W. Bush Legacy.* Ed. Colin Campbell, Bert A. Rockman, and Andrew Rudalevige. Washington, D.C.: CQ, 2008. 352 pp. $35.95.

"Attention to the George W. Bush presidency has been eclipsed by raucous presidential campaigns, but as the administration comes to an end, a new

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son of academic presidential postmortem analysis is beginning. . . . The itors ask, 'How much of what [Bush] leaves behind, will be of the man, and w much of the times'? (p. 3). They conclude that his presidency is a 'presi-ncy of consequence', one that was long on vision but short on prudence. sh will be known for his ideological polarization of the political parties, his pansion of presidential power, and his appointment of a more conservative leral judiciary."

roline Heldman. *Presidential Studies Quarterly* 38.3 (Sept. 2008): 551–53.

*e War Within: A Secret White House History 2006–2008.* Bob Woodward. New York: Simon & Schuster, 2008. 487 pp. $32.00.

his time, with the arrival of 'The War Within,' the final volume in his ir-part Bush oeuvre, the script is the same, but the headlines mask what is lly newsworthy about the book. The reported bombshells—that the Bush ninistration has secretly monitored nearly every move and word of the Iraqi me minister, Nuri al-Maliki, and that American military and intelligence cials have used top-secret spying methods to zap foreign terrorists in Iraq—hardly shocking. And this final narrative, which glacially explores the near-hree-year process by which President Bush and his counselors came to the phany that they needed a new strategy for the spiraling violence in Iraq, is less gripping than any of the previous Woodward books on Bush."

Jill Abramson. *NYTBR,* Sept. 28, 2008: 1, 10.

**ve, Andy**

*in White Line.* Andy Cave. London: Hutchinson, 2008. 230 pp. $35.00.

his book is the sequel to Cave's bestselling debut *Learning to Breathe.* It is ail-biting narrative set in Patagonia, Norway and Alaska, and the author reates the joys and despairs of climbing in impossibly remote and forbid-g places."

Evan Wexler and Martin Levin. *Globe and Mail,* Aug. 9, 2008: D11.

**lan, Paul, and Ingeborg Bachmann**

*rzzeit (Correspondance).* Ingeborg Bachmann and Paul Celan. Ed. Bertrand Badiou, Hans Höller, Andrea Stoll, and Barbara Wiedemann. Frankfurt: Suhrkamp Verlag, 2008. 400 pp. Euro24,80.

ul Celan (1920–1970) and Ingeborg Bachmann (1926–1973) came from ferent not to say opposite horizons. One was a Rumanian Jew whose par-s had been exterminated in the camp of Michailowka, the other was the ughter of an Austrian nazi. Poetry united them. The improbable meeting ok place in Vienna, in 1948. Their idyll was short lived, their relation turbu-t. Still, they kept corresponding for fifteen years or so (195 letters recently earthed). Both are among the greatest poets in the German language. The stence of both was marked by depression, tragedy, or madness.

Nicolas Weill. *Le Monde des Livres,* Sept. 19, 2008: 9.

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**Cendrey, Jean-Yves**

*La maison ne fait plus crédit.* Jean-Yves Cendrey. Paris: Ed. de l'Olivier, 2007. 208 pp. Euro18.

"Around the bastard son, everybody got tired. Dad got tired of his wife and left to have a rest in an old people's home. Mom got tired of being heroic and fell in love with me. The nice son got tired of suffering and walked into the gendarmes' barracks complaining someone intended to kill him. The bastard son alone didn't tire himself very much, either to write his would-be novels or to understand his family." This autobiography is a distorting mirror: striking; terrifying, too; sparing nobody. And yet, a touch of innocence shows through.

Xavier Houssin. *Le Monde des Livres,* Apr. 7, 2008: 4.

**Chandrasekharan. Vali.** See **Hely, Steve.**

**Chartres Cathedral**

*Universe of Stone.* Phillip Ball. New York: Harper, 2008. 336 pp. $27.95.

"In this lively biography of Chartres Cathedral, Ball explores the configurations of cultural and technological factors that enabled Europe to achieve a 'liberation from gravity' in the twelfth century, including the rise of scholasticism, Platonic obsessions with light and proportion, and heroic masons who 'turned geometry into stone.'"

*The New Yorker,* Aug. 4, 2008: 73.

**Cheney, Dick**

*Angler: The Cheney Vice Presidency.* Barton Gellman. New York: Penguin, 2008. 483 pp. $31.00.

"Barton Gellman shared a Pulitzer Prize in 2008 for a penetrating series of pieces in the Washington Post about the vice-president and his muscular domestic agenda. In his new book, *Angler: The Cheney Vice Presidency,* Gellman ranges wider and deeper, delivering a cogent, incisive piece of reportage on Cheney's methods, as well as the policy objectives—domestic and international—he has been shooting for."

Peter Behrens. *Globe and Mail,* Sept. 27, 2008: D22.

**Coady, Lawrence W.**

*The Lost Canoe: A Labrador Adventure.* Lawrence W. Coady. Halifax: Nimbus, 2008. 256 pp. $21.95.

Coady describes his journey following the path of a British adventurer through the Labrador Barrens. "Coady's language is clean, with a lexicographical flair that balances the use of terminology that only a wizened hiker/portager could love, or even understand. . . . Coady revels in Labrador's geological and biological repertoire, sometimes at the expense of his revolving set of travel-mates who, while they seem like an antic bunch, are rough likenesses at best. Coady

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mself, however, comes clear as a finely fledged companion: sharp, able and terested. The best kind to have on a long, strange trip."

Michelle Orange. *Globe and Mail,* Aug. 9, 2008: D1.

## arwin, Charles

*Autobiographie.* Charles Darwin. Traduit (from English) Jean-Michel Goux. Paris: Seuil, 2008. 244 pp. Euro20.

this autobiography (enriched edition), one finds reflections on Darwin's search and publications, and personal judgments on society, his contempories, and himself. It is refreshing to observe that when a certain Pr Haughn remarked that all that Darwin (and his colleague A. R.Wallace) had writn in a learned review was wrong, he mentions the attack with equanimity. r that, when he turns back on his own itinerary and notes that his mind has en turned into "a kind of machine grinding vast series of facts in order to aw general laws," we observe detachment and not bombast. Some of Darn's judgments on some of his contemporaries are devoid of indulgence. His mmentaries on the Bible and his explanations about his progressive loss of religious feelings are most significant. We understand why prudish Mrs. arwin bowdlerized his text, fortunately restored by their granddaughter in 58. Uncensored, his chronicle of his times is rich in striking portraits. As himself, he nearly missed the famous *Beagle* voyage, being supposed to lack nergy and determination"—because of the shape of his nose—a thesis he stroyed first by the example of his superactivity during the expedition, and cond by the fruitful theory he drew from it later.

Hervé Morin. *Le Monde des Livres,* Sept. 12, 2008: 9.

## he Dassler Brothers

*eaker Wars: The Enemy Brothers Who Founded Adidas and Puma and the Family Feud That Forever Changed the Business of Sports.* Barbara Smit. New York: Ecco, 2008. 384 pp. $26.95.

eading at times like an absurdist farce, Barbara Smit's tale of athletic aprel, villainy and comeuppance is bound to give you pause next time you're nding in front of the seemingly endless wall of sneakers at the local shoe ore. 'Sneaker Wars' ventures deep into the fraternal divide that resulted in e ubiquitous sports brands of Adidas and Puma and, Smit argues, invented industry in the process."

Colin Fleming. *WP,* June 23–July 6, 2008: 38–39.

## hume, Sadanand

*y Friend the Fanatic: Travels with an Indonesian Islamist.* Sadanand Dhume. Melbourne: Text, 2008. 320 pp. Aus$34.95.

uring some of his travels [across Indonesia], Mr. Dhume was accompanied

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by Herry Nurdi, then the 27-year old editor of Indonesia's most influential hard-line Islamist journal, *Sabili*. . . . Whether it is factory girls in Batam or radical Islamist veterans of Ambon's sectarian wars, Mr. Dhume provides a sense of contemporary Indonesia through evocative and sometimes touching portraits and settings. Drawn in through these close-ups, readers are then effortlessly guided through Indonesia's broader political, religious and historical landscape, touching on everything from the coming of Islam to Indonesia centuries ago to the pervasiveness of anti-Semitism in hard-line Islamist circles today. . . . Mr. Dhume has a much subtler sense of the ironies of Islamism, globalization and Western capitalism than his predecessor [V. S. Naipaul]."

Robert W. Hefner. *Far Eastern Economic Review*, Sept. 2008: 56–58.

**Dickinson, Emily and Thomas Wentworth Higginson**

*White Heat: The Friendship of Emily Dickinson and Thomas Wentworth Higginson.* Brenda Wineapple. New York: Knopf, 2008. 416 pp. $27.95.

"Dickinson's experience, or what we know of it, has been so thoroughly archived, interpreted, and reimagined in every genre (Sewall is exhaustive, and, before him, Jay Leyda, the modernist filmmaker and film historian, produced a monumental chronology, 'The Years and Hours of Emily Dickinson') that a contemporary scholar needs a good excuse to exhume the picked-over bones. In rehabilitating Higginson—dispatching the caricature of a tin-eared pedant—Wineapple finds one, and, through him, brings Dickinson into focus for a new generation. The poet's impulse to seek sanctuary in isolation, and the militant's to seek justice through intervention, should, she suggests, feel familiar to us in 2008. It's an enduring schism in American history."

Judith Thurman. *The New Yorker,* Aug. 4, 2008: 68–72.

"As Brenda Wineapple concedes with disarming candor at the midway point in *White Heat*, her wonderfully evocative double portrait of Dickinson and Dickinson's friend/editor/'Master' Colonel Thomas Wentworth Higginson: 'Emily Dickinson stops my narrative. For as the woman in white, *savante* and reclusive, shorn of context, place, and reference, she seems to exist outside of time, untouched by it. And that's unnerving. No wonder we make up stories about her.' . . . The concluding chapters of Wineapple's *White Heat* are a detailed scrutiny of Dickinson's posthumous career—"posthumous" being the only career possible for one of such startlingly original gifts, as if, in the midst of the revered Hudson Valley landscape paintings of the nineteenth century there might have appeared the unsettling canvasses of Cézanne. How does one see what is so radically new, still more how does one draw *meaning* from it? Leaving 1,775 poems of varying degrees of legibility and completion, often in teasingly variant forms, Emily Dickinson presented a considerable puzzle for scholars of her work through the decades, and particularly for her first, at times, overwhelmed editors, Higginson and the indefatigable Mabel Todd, who could not resist correcting Dickinson's punctuation and other

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ming flaws in her verse. It may even be—this would contribute another lical strangeness in Dickinson, amid the staid formality of her era—that r poems were always in progress, meant to be revised, reevaluated, and onceived, especially when dispatched to different readers'."

Joyce Carol Oates. *NYRB*, Sept. 23, 2008: 62–64.

raising [Richard] Sewall's work, Wineapple takes him to task only for his missal of [Thomas] Higginson, a bias that betrays, as she puts it, 'a pre-nption typical' of Sewall's generation. By restoring the colonel to what w seems his rightful position—as a courageous, principled radical who was ckinson's chosen reader, admirer and advocate—Wineapple throws what describes as 'a small, considered beam' upon the work and life of these o 'seemingly incompatible friends,' the recluse and the activist."

Miranda Seymour. *NYTBR*, Aug. 24, 2008: 17

**derot, Denis**

*nis Diderot ou le vrai Prométhée.* Raymond Trousson. Paris: Tallandier, 2005. 717 pp. Euro27.

e last biography of Diderot was written by Arthur Wilson thirty years ago. riting a biography of Diderot is not easy: contrary to Rousseau or Voltaire, derot seldom spoke of himself. In this volume entitled *Denis Diderot or the l Prometheus*, Trousson really succeeds in reconstructing Diderot as a man, husband, a father, a friend or an enemy, or as the director of the *Encyclo-die*, with his passions, his enthusiasm, his weaknesses, his idiosyncrasies and numerous contradictions.

Franco Vita. *Studi Francesi*, Jan.-Apr. 2007: 182–83.

**ylan, Bob**

*Freewheelin' Time: A Memoir of Greenwich Village in the Sixties.* Suze Rotolo. New York: Broadway Books, 2008. 371 pp. $22.95.

otolo is best known as the honey-haired beauty strolling with Dylan on e cover of 'The Freewheelin' Bob Dylan,' in the 1963 album that cemented reputation and brought us 'Blowin' in the Wind.' She dated him on and for four tumultuous years, as his career exploded and his personality dark-ed. Given how intensely private Dylan is, a relationship memoir promises enty of revelations. But the draft-card incident is one of few striking an-dotes in the book, which is much less successful at expanding Dylanology an at vividly recounting what it was like to be a well-connected girl in the llage as a heady new youth movement flourished."

Sia Michel. *NYTBR*, Sept. 7, 2008: 16.

**dward VII.** See **Roosevelt, Theodore.**

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**Factor, Max**

*Max Factor: The Man Who Changed the Faces of the World.* Fred E. Basten. New York: Arcade, 2008. 172 pp. $24.95.

"This biography foregrounds its central figure in almost total isolation from the history of cosmetics and the beauty industry—topics of lively interest to contemporary social historians, almost all of them female, as it happens."

John Updike. *The New Yorker,* Sept. 1, 2008: 124–28.

**Fellini, Federico**

*The Book of Dreams.* Federico Fellini. New York: Rizzoli, 2008. 512 pp. $125.

"In the early nineteen-sixties, under the influence of a Jungian analyst, Fellini started keeping a dream diary. His films, always fantastical, soon took a distinctly oneiric turn, and he eventually filled some five hundred sheets with drawing and descriptions of his dreams, here reproduced in facsimile with English translations."

*The New Yorker,* Sept. 1, 2008: 129.

**Florent, François**

*Cette obscure clarté.* François Florent. Paris: Gallimard, 2008. 254 pp. Euro39.

Born Eichholtzer in Alsace in a catholic family, young François first wanted to be pope, and later, an actor. Conscious one day that he was more competent "to speak from shade to light than from light to shade," he founded (1976) a stage school that was to become famous. In his book of memoirs, whose oxymoronic title evokes Corneille, he delivers some lessons: "The actor's art is truer than nature. Now being truer than nature implies reflection." He rejects illusions like naturalism or spontaneous talent, and "favors form over cheap emotion." Yet on many points the book remains anecdotal. The author, now François Florent, is conscious of it, declaring himself unable to write a thesis on the question of an actor's training. Also, he eludes some current (and justified) criticism concerning the prohibitive tariffs of his institution. Nonetheless the Cours Florent remains one of the best ways to get into the Conservatoire. Indeed, he can take pride in having trained dozens of great actors. He is a man at once engaging and irritating, in whom shows through the nostalgia of not having become one of those sacred monsters he dreamt of as a child.

Fabienne Darge. *Le Monde des Livres,* July 11, 2008: 7.

**Francis, John**

*Planet Walker.* John Francis. Des Moines: National Geographic, 2008. 288 pp. $30.00.

The story of the activist's walks across America. "John Francis's *Planet Walker* succeeds in chronicling remarkable achievement and endurance fused into a

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ommunal commitment, when it comes to saving our planet from being a orporate greenhouse for funeral flowers."

Alfred Rushton. *Globe and Mail,* Aug. 9, 2008: D10.

**raser, Simon**

*imon Fraser: In Search of Modern British Columbia.* Stephen Hume. Madeira Park, BC: Harbour, 2008. 336 pp. $36.95.

*Simon Fraser: In Search of Modern British Columbia* is an impressive book, udded with historic paintings and contemporary photos, and driven by the assion of a quest. . . . Hume is a history buff's Sherlock Holmes, following the footsteps . . . of the fur trader who trekked across Canada to reach the acific in 1808. . . . [L]ittle is known about Fraser, the man, and Hume looks or clues to his identity in the Canadian landscape through which he passed actly 200 years ago. Hume uses the skills of an investigative reporter to ece together Fraser's life and assess his legacy, but this book's charm lies in e journey, not the destination."

Doug Grant. *Globe and Mail,* Aug. 30, 2008: D8.

**uchs, Jeff**

*he Ancient Tea Horse Road: Travels with the Last of the Himalayan Muleteers.* Jeff Fuchs. Toronto: Viking Canada, 2008. 230 pp. $35.00.

Fuchs, a writer and photographer now living in Asia, embarks on a trek that ould make him the first Westerner to cross all 1,500 miles, and hard miles ey are, of the Tea Horse Road. The Road is an ancient trade route that be- ns in southern China and goes through the Himalayas to Tibet, Nepal and dia. Fuchs lived with and chronicles with great sympathy the lives of these omads, whose way of life is disappearing."

Evan Wexler and Martin Levin. *Globe and Mail,* Aug. 9, 2008: D11.

**uller, Margaret**

*largaret Fuller: An American Romantic, The Public Years.* Charles Clapper. ew York: Oxford UP, 2007. 649 pp. $40.00.

*largaret Fuller: Wandering Pilgrim.* Meg McGavran Murray. Athens: U of Georgia P, 2008. 515 pp. $44.95.

The second volume of Charles Clapper's *Margaret Fuller,* much anticipated nce the publication fifteen years ago of his acclaimed first, rewards the wait," cording to Chevigny. This volume covers the years between 1840 and 1850, hen Fuller "edited . . . *The Dial,* instituted a series of 'Conversations' for omen and wrote the first American book about women." She traveled to the idwest and to Europe, where she was a foreign correspondent. "Definitive nd readable," Clapper's "project is inherently feminist." Chevigny points ut that Murray "sees everything through the lens of women's experience, the

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social construction of women, and women's culture and psychology," and that her biography of Fuller is "essentially persuasive." "Murray intertwines her psychological argument with a striking literary one," and among other things, "Murray's approach sheds light on Fuller's enigmatic emotional crisis of 1839–40." This is a "dark horse of a book—interesting and sure to arouse controversy," says Chevigny.

Bell Gale Chevigny. "The Universe Was Her Oyster." *Women's Review of Books* 25.4 (2008): 27–29.

**Gimlette, John**

*Panther Soup: A European Journey in War and Peace.* John Gimlette. London: Hutchinson, 2008. 402 pp. $29.95.

"Gimlette's is the tale of a journey through some of the most spectacular areas of the world (from Marseille to Austria's Tyrol) which in the past century have suffered some of history's most extravagant traumas, particularly during the Second World War, the true subject of much of this book, as the photographs in it attest. Most interesting, though, are the encounters he has with U.S. war veteran Putnam Flint, who bombards the author with shrill memories of the tank-mangled sludge (Panther soup) of war."

Evan Wexler and Martin Levin. *Globe and Mail,* Aug. 9, 2008: D11.

**Greenberg, Sally**

*Hurry Down Sunshine.* Michael Greenburg. New York: Other, 2008. 234 pp. $22.00.

"In the summer of 1996, Michael Greenburg's vivacious 15-year-old daughter, Sally, was gripped by a psychotic episode from which she and her family are still recovering. 'I feel like I'm traveling and traveling with nowhere to go back to,' a troubled Sally says in the opening passage of 'Hurry Down Sunshine,' Greenberg's remarkable account of his attempts to reckon with his daughter's manic depression—or madness, as he prefers to call it."

Rachel Donadio. *NYTBR,* Sept. 28, 2008: 18.

**Greene, Bob**

*When We Get to Surf City: A Journey Through America in Pursuit of Rock and Roll, Friendship, and Dreams.* Bob Greene. New York: St. Martin's, 2008. 343 pp. $24.95.

"Greene, a journalist, author and commentator for NPR's *All Things Considered,* offers his travelogue of a 15-year stint he had on the road starting in the 1990s as a back-up singer for the early hot-rod rock duo Jan and Dean. His journey is furnished with distinguished companions—Chuck Berry, the Kingsmen, Little Eva, the Beach Boys—all the early rockers who gave the United States its track lists for long road trips across the nation."

Evan Wexler and Martin Levin. *Globe and Mail,* Aug. 9, 2008: D11.

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**Haigh, Ken**

*Under the Holy Lake: A Memoir of Eastern Bhutan.* Ken Haigh. Edmonton: U of Alberta P, 2008. 280 pp. $29.95.

"As a young teacher in the late 1980s, Ontarian Ken Haigh taught for two years in a remote Himalayan village in eastern Bhutan. This is an evocative memoir of that time and that place, redolent of the region's Buddhist legacy, mountain trails and its timeless way of life."

Evan Wexler and Martin Levin. *Globe and Mail,* Aug. 9, 2008: D11.

**Hamdan, Salim**

*The Challenge.* Jonathan Mahler. New York: Farrar, Straus & Giroux, 2008. 334 pp. $26.00.

"Mahler is the author of a book about the Yankees, and once again, he excels telling the story of a talented, fractious team coming together for the greater al [the defense of bin Laden's former driver, Salim Hamdan]: Charles Swift, naval officer whose passionate commitment to the case scuttled his career d his marriage; Neal Katyal, a brilliant scholar whose arrogance alienated allies; and Hamdan, a desperate furious cipher."

*The New Yorker,* Aug. 25, 2008: 81.

**Hely, Steve, and Vali Chandrasekaran**

*The Ridiculous Race: 26,000 Miles, 2 Guys, 1 Globe, No Airplanes.* Steve Hely and Vali Chandrasekaran. New York: Henry Holt, 2008. 336 pp. $17.00.

"Two friends, Hely and Chandrasekaran, with nothing better to do, decide to ce each other around the world without using airplanes—all for a reward of e best bottle of scotch they can find. One goes east, one goes west. Hilarity sues."

Evan Wexler and Martin Levin. *Globe and Mail,* Aug. 9, 2008: D11.

**The Hemingses**

*The Hemingses of Monticello: An American Family.* Annette Gordon-Reed. New York: Norton, 2008. 798 pp. $35.00.

"*The Hemingses of Monticello* is a brilliant book. It marks the author as one the most astute, insightful, and forthright historians of this generation. ot least of Annette Gordon-Reed's achievements is her ability to bring fresh rspectives to the life of a man whose personality and character have been rutinized, explained, and justified by a host of historians and biographers. hey have struggled to illuminate, and sometimes to gloss over, the dark aces in his life. Like many upright public figures who know they are pure d their enemies vile, he was capable of deviousness and treachery. He insti- ted the savage attacks by the anti-Federalist *National Gazette* editor Philip reneau on John Adams, once his fast friend, and was flummoxed rather than

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ashamed at being caught out paying Freneau to be his mouthpiece. Such actions gave rise in Jefferson biographies to characterizations like 'enigma' and 'sphinx'. . . . This, in brief, is the story that Annette Gordon-Reed has drawn from thousands of documents and the vast scholarship of the historians who preceded her. While praising her grasp of the sources, her legal acuity, her erudition, and the stylishness of her narrative, it remains to be said that her great achievement lies in telling this story. Because it is one of the stories that really matter."

Marie Morgan and Edmund S. Morgan. *NYRB*, Oct. 9, 2008: 15–17.

"Gordon-Reed has now turned her attention to an even more ambitious project. In 'The Hemingses of Monticello,' a work based on prodigious research in the voluminous Jefferson papers and other sources, she traces the experiences of this slave family over three generations. Engrossing and suggestive, it is also repetitive (we are frequently reminded that the law does not necessarily reflect social reality) and filled with unnecessary pronouncements about human nature (e.g., 'Youth in females has attracted men in all eras across all cultures'). Readers will find it absorbing, but many will wish it had been a shorter, more focused book."

Eric Foner. *NYTBR*, Oct. 5, 2008: 16.

**Higginson, Thomas Wentworth.** See **Dickinson, Emily.**

**Hitler, Adolf.** See also **Totalitarian Leaders.**

*Hitler, the Germans, and the Final Solution.* Ian Kershaw. New Haven: Yale UP, 2008. 394 pp. $32.50.

"Ian Kershaw, professor of history at the University of Sheffield and the author of a magisterial two-volume biography of Hitler, has spent the last quarter-century trying to explain Nazism's origins and appeals. By bringing together 14 essays written mostly for academic conferences or scholarly journals between 1983 and 2006, 'Hitler, the Germans, and the Final Solution' provides a splendid summary of his accomplishments. In a characteristically candid and thoughtful introduction, Kershaw reflects on how his views have changed in response to new scholarly challenges and opportunities."

James J. Sheehan. *WP*, Aug. 18–24, 2008: 39.

**Honingmann, Alice, and Barbara Honingmann**

*L'agent recruteur [Ein Kapitel aus meinem Leben].* Barbara Honingmann. Trans. (from German) Colette Strauss-Hiva, Paris: Denoel, 2008. 170 pp. Euro16.

Hard to write the life of a woman who changed her first name several times, was never clear about her birthdate, her marriages, her divorces, and was so appearance conscious that she didn't reveal to her own daughter the real color of her hair. Still harder when that woman (German by birth) had worked for

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e Soviet secret services under Stalin—which implies a certain talent in the
of dissembling. Barbara Honingmann, who had already tackled the prob-
n in a previous book (*Les Iles du passé*, Jacqueline Chambon ed., 1999),
not lacking in obstinacy. She decided, out of respect for her mother, not
interview people or ransack archives: she will use inner investigation, not
lice-like investigation. She will dig into her own memories: the East Berlin
wish intellectuals of the fifties, the Soviet dissidents of the Brezhnev era,
e aristocrats turned into standard bearers of the proletarian struggle, some
terans of the Spanish war, some survivors of the nazi camps, and even celeb-
ies like a certain Kim Philby, who was the second husband of our heroine
the time when she was called Litzy Kohlmann. This little world is sketched
th a touch of irony. For the book is not only the story of a filiation: it is the
rtrait of a free woman whose life—or at least what we know of it—has a
ong resemblance to a spy novel.

Thomas Wieder. *Le Monde des Livres,* Sept.12, 2008: 6.

**ıssein of Jordan**

*m of Jordan: The Life of King Hussein in War and Peace.* Avi Shlaim. New York: Knopf, 2008. 723 pp. $35.00.

*ng Hussein of Jordan: A Political Life.* Nigel Ashton. New Haven: Yale UP, 2008. 431 pp. $35.00.

ion of Jordan,' by Avi Shlaim, a professor of international relations at
University of Oxford, and 'King Hussein of Jordan,' by Nigel Ashton,
enior lecturer at the London School of Economics and Political Science,
ovide insight not only into the king but into the conflicts that ravaged the
gion during his lifetime. Shlaim has a particularly valuable account of Hus-
n's relations with Israel and the Palestinians, while Ashton is very interest-
g on Hussein's relations with Iraq and the wider Arab world."

Patrick Cockburn. *NYTBR,* Oct. 5, 2008: 22.

**-Husseini, Haj Amin**

*n of Evil: Hitler's Mufti and the Rise of Radical Islam.* David G. Dalin and John F. Rothmann. New York: Random House, 2008. 227 pp. $26.00.

hroughout the book, Dalin and Rothman tend to blur the terms radical
am, anti-Semitism and Nazism, and numerous Arab and Muslim leaders
grouped together as disciples of the mufti. Anwar Sadat and Yasir Arafat
among the villains, though one is left to guess in what way the mufti's
ell led them to strike historic deals with Israel. In spite of all this, the book is
rth noticing, as it belongs to a genre of popular Arab-bashing that is often
lieved to be 'good for Israel.' It is not."

Tom Segev. *NYTBR,* Sept. 28, 2008: 34.

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**The Jameses**

*House of Wits: An Intimate Portrait of the James Family.* Paul Fisher. New York: Henry Holt, 2008. 693 pp. $38.50.

"Because many excellent and not so excellent biographies of Henry Junior and William already exist (and even, to a far lesser degree, of Henry Senior and Alice), Fisher's primary aim in *House of Wits* is to understand the individual Jameses as members of a thoroughly intertwined, endlessly complicated unit." The reviewer critiques the book for some stylistic problems, but concludes that "*House of Wits* is a comprehensive, energetic, undeniably interesting book, one that, while never playing down family differences and dissent, also never loses sight of the deep and (mostly) abiding love each James felt for the others."

Ray Robertson. *Globe and Mail,* Sept. 6, 2008: D10.

**Jefferson, Thomas.** See the **Hemmingses.**

**Johnson, Samuel**

*Samuel Johnson: A Biography.* Peter Martin. London: Weidenfeld & Nicolson, 2008. 522 pp. £25.

"The *Biography of Dr. Samuel Johnson,* written by his close friend and travel companion, James Boswell, after two-and-a-half centuries is still considered the epitome of its genre. Sir John Hawkins and Mrs. Thrale, two other contemporaries who were closely acquainted with the great lexicographer, from different perspectives have contributed to a portrait that is unequalled in the English language. What more is there to say? A great deal, it seems. A product of the 20th century, Peter Martin penetrates Johnson's 'morbid melancholy' and explosive verbal outbursts, which together look uncannily like Tourette's syndrome. Johnson, an object of terror and wonder in equal proportions, overcame half blindness and an ungainly appearance to become the literary giant of his age. Maybe Martin's excellent recreation of Samuel Johnson will fittingly win the 2009 Samuel Johnson prize offered for best biography."

John Sutherland. *Guardian Weekly,* Aug. 22, 2008.

**Jouvenal, Bertrand de**

*Bertrand de Jouvenel.* Olivier Dard. Paris: Perrin, 2008. 526 pp. Euro25.

Bertrand de Jouvenel (1903–1987) was an atypical political thinker. His own itinerary goes from the extreme right (with the collorary of his friendship with Ambassador Otto Abetz during the German occupation and the hardly compensatory paradox of his supplying information to General Navarre's underground network), to at a later date his fight against productivism and for political ecology. After the war, he needed a kind of reintegration. Intellectual cautions came from various thinkers (Benedetto Croce, Robert Dahl, Carl

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riedrich). Finally, Jouvenel will have embodied at once the errors of a generation and the renewal of political ideas and ecological conscience of another.

Thomas Wieder. *Le Monde des Livres,* Aug. 29, 2008: 9.

**eats, John**

*osthumous Keats: A Personal Biography.* Stanley Plumly. New York: Norton, 2008. 288 pp. $27.95.

*osthumous Keats* is a "moving new study of the poet's work and legend."

Adam Kirsch. *The New Yorker,* July 7–14, 2008: 92–94.

**ennedy, Robert F.**

*he Last Campaign.* Thurston Clarke. New York: Henry Holt, 2008. 336 pp. $25.00.

On March 16, 1968, Robert F. Kennedy announced his candidacy for President. Eight-two days later, on the night he won the California primary, he as shot dead. Clarke's book is a ride inside the spinning bubble of that fren-ed, idealistic, doomed campaign."

*The New Yorker,* June 23, 2008: 83.

**ing, Martin Luther, Jr.**

*pril 4, 1968: Martin Luther King, Jr.'s Death and How It Changed America.* Michael Eric Dyson. New York: Basic Civitas Books, 2008. 394 pp. $24.95.

Dyson, the Georgetown University sociology professor and author of many ooks, examines the impact of Martin Luther King Jr.'s death on his own orld as well as on the national psyche."

Tara McKelvey. *NYTBR,* July 20, 2008: 16.

**e Caron, Henri (Thomas Beach)**

*elusion: The True Story of a Victorian Superspy.* Peter Edwards. Toronto: Key Porter, 2008. 344 pp. $32.95.

Le Caron's real claim to fame, certainly for Canadian readers, is that he as Canada's first spy and the first individual to penetrate a precursor to a odern terrorist organization. His remarkable story has been told before, but eter Edwards, a crime reporter for the Toronto Star, tells the story afresh, ith some new details added to deepen the picture of Le Caron, if not to solve he mystery of this oddball agent."

Wesley Wark. *Globe and Mail,* Aug. 2, 2008: D3.

**enin, Vladimir.** See **Totalitarian Leaders.**

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**Lessing, Doris**

*Alfred & Emily.* Doris Lessing. New York: HarperCollins, 2008. 274 pp. $27.95.

"This curious hybrid of memoir and fiction doesn't have the brutality of its author's representation of her mother in *Under My Skin* (1994). . . . There is brutality in *Alfred & Emily*, but it derives from the rage Lessing feels about the traumatic effects of the First World War on her parents and herself. . . . The rage and brutality are experienced viscerally in the book's second part—the memoir that manages to be intimately revelatory as well as piercingly powerful. However, before we get to this extraordinary exploration of personality and circumstance, we have to deal with the inventive but pedestrian novella of the first part."

Keith Garebian. *Globe and Mail,* Sept. 13, 2008: D6.

"The book's first half is a novella about an Alfred and Emily who flourished—not together, we soon learn—in a peaceful, prosperous Britain. The second half offers the nonfiction version, exploring these unhappy characters as their daughter actually knew them. Because that daughter is Doris Lessing, she recreates them with all the anger and unsentimental clarity of her best work, yet adds qualities not often associated with her: generosity and grace."

Caryn James. *NYTBR,* Aug. 10, 2008: 14.

**Lewis, Sarah Katherine**

*Sex and Bacon: Why I Love Things That are Very, Very Bad for Me.* Sarah Katherine Lewis. Berkeley: Seal, 2008. 269 pp. $16.50.

*Sex and Bacon* combines stories from Sarah Katherine Lewis's experience in the sex industry with stories of food and eating. "*Sex and Bacon* makes me want to shout from a rooftop. Not sure which rooftop, or what I would say. Maybe just some guttural hoots. Maybe that this book, this book is great! This book is life!"

Lisa Crystal Carver. *Globe and Mail,* July 5, 2008: D4.

**Lincoln, Abraham**

*Looking for Lincoln: The Making of an American Icon.* Philip B. Kunhardt III, Peter W. Kunhardt, and Peter W. Kunhardt, Jr. New York: Knopf, 2008. 512 pp. $50.00.

"The book's authors—Philip B. Kunhardt III, Peter W. Kunhardt, and Peter W. Kunhardt, Jr., members of a family involved in Lincoln collecting and scholarship for five generations—proceed here along two chronological tracks, examining the progress of Lincoln's biography and the corresponding betrayal of Lincoln's legacy. Among the nearly fifteen thousand books published on Lincoln since his death, this one . . . is an oddly magnificent downer, lavish and pictorial, but more wince-inducing than anything else, covering

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ost-Reconstruction era that prompted Frederick Douglas to pronounce ancipation, in its actual practice, 'a stupendous fraud' against Southern cks and Lincoln himself."

Thomas Mallon. *The New Yorker,* Oct. 13, 2008: 136–44.

**coln, Mary Todd**

*Madness of Mary Todd Lincoln.* Jason Emerson. Carbondale: Southern Illinois UP, 2007. 258 pp. $29.95.

n Emerson, the biographer of Robert Lincoln, found Mary Todd Lin-'s letters. Emerson's book "employs this new evidence and re-examines previously existing archive to argue that Robert Lincoln acted responsi-, reluctantly, and with considerable care in making his decision to bring mother to a public insanity trial, as the laws of Illinois required before a son could be put in a sanitarium." Hedrick says that *The Madness of Mary d Lincoln* is "a very good story, and Emerson's account is absorbing, con-ly told, and grounded in generous use of sources."

Joan D. Hedrick. "The Insanity File."
*Women's Review of Books* 25.3 (2008): 4–6.

**bigs, Martin**

*ife On Wheels: Biking Alone from Newfoundland to Latin America.* Martin Lobigs. St. John's, NL: Creative, 2007. 264 pages. $19.95.

comprehensive account of Newfoundland journalist Lobigs's five-year bi-le trip from St. John's to the tip of Argentina. Not just a guide to under-ing a similar trip, but also a story of the endurance, courage and hope it ght take to do so."

Evan Wexler and Martin Levin. *Globe and Mail,* Aug. 9, 2008: D11.

**e Lukases**

*e Genes: A Memoir of Loss and Survival.* Christopher Lukas. New York: Doubleday, 2008. 248 pp. $24.95.

he title of this memoir alludes to the tendency among the author's family mbers to kill themselves, and in particular to the suicide of the memoirist's ther, whose depression seems to have made him feel that a book he had tten, which was about to come out, wasn't good enough. The memoirist, his part, informs us that 'every morning, for many years, I have awakened, nking 'I'm ready to kill myself.'"

Roy Blount, Jr. *NYTBR,* Sept. 28, 2008: 19.

**aathai, Wangari**

*nting the Trees of Kenya: The Story of Wangari Maathai.* Claire A. Nivola. New York: Frances Foster Books/Farrar, Straus & Giroux, 2008. Unpaged. $16.95.

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*Wangari's Trees of Peace: A True Story From Africa.* Jeanette Winter. New York: Harcourt Children's Books, 2008. Unpaged. $17.00.

"Two new picture books about Wangari Maathai, who won the Nobel Peace Prize in 2004, aim to halt that process at just the right moment of child development, when wonder and wider awareness briefly coexist. Sophisticated and humane, these books want to help children's concerns go beyond the local and fantastical (see 'The Lorax,' 'Wall-E') to a faraway country with problems very dissimilar to our own."

Simon Rodberg. *NYTBR,* Sept. 14, 2008: 19

**Madonna**

*Life With My Sister Madonna.* Christopher Ciccone. New York: Simon Spotlight Entertainment, 2008. 342 pp. $28.99.

*Life With My Sister Madonna* "paints the singer in what [the author] seems to believe is an unflattering light. The easily consumed book contains, in fact, very little dirt on Madonna, or at least nothing she has not already exposed herself, most notably in the 1991 biopic, *Truth or Dare.*" The book "runs on into one large bowl of blancmange."

Lynn Crosbie. *Globe and Mail,* Aug. 9, 2008: D5

**Malusa, Jim**

*Into Thick Air: Biking to the Bellybutton of Six Continents.* Jim Malusa. San Francisco: Sierra Club, 2008. 321 pp. $18.50.

"Malusa's book records his six biking trips to the world's lowest depression on all six continents. . . . In the end, Malusa doesn't scale the highest anything: It's unlikely that biking to the lowest places on Earth will earn him mention in history books. But he is a great storyteller."

Kisha Ferguson. *Globe and Mail,* Aug. 9, 2008: D8

**Mandela, Nelson**

*Playing the Enemy: Nelson Mandela and the Game That Made a Nation.* John Carlin. New York: Penguin, 2008. 274 pp. $24.95.

"This wonderful book describes Mandela's methodical, improbable and brilliant campaign to reconcile resentful blacks and fearful whites around a sporting event, a game of rugby."

Bill Keller. *NYTBR,* Aug. 17, 2008: 9

**Mao Tse Tung.** See **Totalitarian Leaders.**

**Mayawati**

*Behenji: A Political Biography of Mayawati.* Ajoy Bose. London: Penguin Viking. 277 pp. Rs499.

"There is startlingly little known about the Dalit woman who catapulted from

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pressed obscurity to the ranks of India's most powerful leaders, a woman o many believe will be prime minister one day. Who is she, and how on th did she overcome the crushing inequities of her caste and gender to gain hes, fame and power? These are among the compelling questions in Indian litics, and the fact that they remain unsatisfyingly answered makes *Behenji*, ursory and sympathetic political biography of Mayawati by veteran Indian rnalist Ajoy Bose, a terrible disappointment. . . . Most egregiously, Mr. se never even asked Mayawati for an interview."

len Frumin. *Far Eastern Economic Review* 171.6 (July/Aug. 2008): 71–73.

**:Call, Christina**

*Life as a Dame: The Personal and the Political in the Writings of Christina McCall.* Ed. Stephen Clarkson. Toronto: Anansi, 2008. 384 pp. $32.95.

*y Life as a Dame* is a book divided. . . . The collection begins with the last es Christina McCall produced before her death, at 70, of cancer and its nplications. She had intended to write a memoir of her iconoclastic life journalism; she didn't get further than two chapters. . . . The rest of the hology is filled with a selection of McCall's exquisite and prodigious prose. The tantalizing autobiographical chapters show a writer still brimming h wit and vitality; the completed memoir would have been a formidable e. But Clarkson does his wife a disservice by slotting her printed legacy o distinct topics, because in every respect, McCall transcended such tidy egorizations."

Danielle Groen. *Globe and Mail,* July 5, 2008: D2.

**ee, Benjamin**

*e Bought a Zoo: The Amazing Story of a Young Family, a Broken Down Zoo and the 200 Wild Animals That Change Their Lies Forever.* Benjamin Mee. Scarborough: Doubleday Canada, 2008. 261 pp. $29.95.

ne memoir of a man who moves his family from France to England to buy a n-down zoo. "Mee starts off well. He recounts how he arrived at the zoo at ght, just after the purchase had closed . . . to be met by the howls of wolves the gleam of quasi-feral eyes from behind mesh fencing. Then we are en back two years, to the author's idyllic life in Provence, and some of the ok's finest and funniest writing. . . . Once back in England, however, the rrative grows uneven. Perhaps it is the weight of the story, or the recentness its retelling (after all, he only bought the zoo in 2006), but Mee pays far o much attention to the mundane and procedural."

Diane Baker Mason. *Globe and Mail,* Sept. 27, 2008: D25.

**ill, John Stuart**

*hn Stuart Mill: Victorian Firebrand.* Richard Reeves. New York: Overlook, 2008. 620 pp. $40.00.

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"Certainly no one has ever been so right about so many things so much of the time as John Stuart Mill, the nineteenth-century English philosopher, politician, and know-it-all non-pareil who is the subject of a fine new biography by the British journalist Richard Reeves, 'John Stuart Mill: Victorian Firebrand.' The book's subtitle, meant to be excitingly commercial, is ill chosen: a firebrand should flame and then die out, while Mill burned for half a century with a steady heat so well regulated that it continues to warm his cause today—'Victorian Low-simmering Hot Plate' might be closer to it."

Adam Gopnik. *The New Yorker,* Oct. 6, 2008: 85–91

**Mitchinson, Martin**

*The Darien Gap: Travels in the Rainforest of Panama.* Martin Mitchinson. Madeira Park, BC: Harbour, 2008. 283 pp. $26.95.

The story of Mitchinson's solo journey through "the treacherous rainforest of Darien, Panama's easternmost province. . . . Mitchinson's journey is long but lively, and broken up by elixir doses of origin stories, mythical and otherwise; the black-and-white photographs that accompany the text are welcome though the lens is no match for Mitchinson's descriptions of life in the jungle which soar with colour and heat."

Michelle Orange. *Globe and Mail,* Aug. 9, 2008: D1

**Montgomery, Lucy Maud**

*Looking for Anne of Green Gables: The Story of L. M. Montgomery and Her Literary Classic.* Irene Gammel. New York: St. Martin's, 2008. 312 pp. $27.95.

"It wasn't until the 1980s, when her diaries were published, that the proper and diligent bourgeois woman was revealed to be an often lonely and frustrated person driven by bottomless needs and insatiable longings. (Or to put it another way: a writer.) Gammel focuses on the period from 1903 to 1908, when Montgomery was a self-styled spinster living in rural Cavendish with her widowed grandmother, determined to make a name for herself."

Kate Bolick. *NYTBR,* Aug. 17, 2008: 21

**Morante, Elsa**

*Woman of Rome: A Life of Elsa Morante.* Lily Tuck. New York: Harper/HarperCollins, 2008. 263 pp. $25.95.

"Tuck's story can hardly be more cheerful than Morante's life, but it proves one thing: that Morante was much more than Moravia's wife. Through occasional excerpts, the power of her writing is also evident. If 'Woman of Rome' were to lead readers to her fiction, Morante might even have given her blessing."

Alan Riding. *NYTBR,* Sept. 14, 2008: 25

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**Morris, Joe**

*Assisted Loving: True Tales of Double Dating With My Dad.* Bob Morris. New York: Harper/HarperCollins, 2008. 288 pp. $24.95.

"In the breezy, sweet memoir 'Assisted Loving: True Tales of Double Dating With My Dad,' Bob Morris, who formerly wrote the Age of Dissonance column for this newspaper's Sunday Styles section, describes a rare inversion: getting the opportunity to meddle in the love life of his 80-year-old father, when he begins dating again after the death of Morris's mother."

James Poniewozik. *NYTBR,* July 27, 2008: 13.

**Murakami, Haruki**

*What I Talk About When I Talk About Running: A Memoir.* Haruki Murakami. Trans. Philip Gabriel. Toronto: Bond Street Books, 2008. 180 pp. $27.95.

"Murakami's new memoir is full of the small details and plain language he is famous for, but unfortunately the magic is just not there."

Catherine Hanrahan. *Globe and Mail,* Sept. 20, 2008: D11.

**Mussolini, Benito.** See **Totalitarian Leaders.**

**Naipaul, V. S.**

*The World Is What It Is: The Authorized Biography of V. S. Naipaul.* Patrick French. Toronto: Viking Canada, 2008. 480 pp. $36.00.

"French's biography of the winner of the 2001 Nobel Prize for Literature isn't only superb. It is also replete with undoctored truths and embarrassing things. Enriched by complete access to both Naipaul's own (surviving) archive and the diaries kept by Patricia [Naipaul's wife], who died of cancer in 1996, along with extensive interviews with the subject, the book is indeed a case to the complete record."

Charles Foran. *Globe and Mail,* Sept. 13, 2008: D3.

**Natural History Museum of London**

*My Storeroom No. 1: The Secret Life of the Natural History Museum.* Richard Fortey. New York: Knopf, 2008. 352 pp. $27.50.

"A trilobite expert, tiddlywinks player, mushroom hunter, poetry enthusiast and ardent lover of the museum, Fortey joined the staff of the paleontology department in 1970. He tells us that at the time he joined, the museum was so hierarchical that there were separate lavatories for 'scientific officers' and 'gentlemen.' (Both, however, were supplied with toilet paper that had 'Government Property' stamped on each sheet.) The common room was wreathed in cigar smoke (now to smoke you have to go outside); and every morning you had to collect your keys from a warder."

Olivia Judson. *NYTBR,* Sept. 14, 2008: 8.

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**Needham, Joseph**

*The Man Who Loved China: The Fantastic Story of the Eccentric Scientist Who Unlocked the Mysteries of the Middle Kingdom.* Simon Winchester. New York: Harper, 2008. 326 pp. $27.95.

"The story of Joseph Needham, Dorothy Moyle, and Lu Gwei-djen is a beguiling one, and the composition of *Science and Civilisation in China* is absorbing in both its broad outlines and its myriad details. It was a bold idea of Simon Winchester's to try to tell the two stories, one intimate and the other intricate, to a wide general audience, and I was initially skeptical that the attempt could succeed. But I feel that he has pulled it off, and drawn the reader into several disparate worlds at once. Sometimes, I feel, all three of the leading protagonists resist Winchester's attempts at interpretation, but he cannot be blamed for that. After all, across countless ages, people have marveled at love's strange chemistry and feel at home with the idea. But here Winchester had to face a different kind of challenge: How can we describe the biochemistry of love?"

Jonathan Spence. *NYRB,* Aug. 14, 2008: 48–50

"In 'The Man Who Loved China,' Simon Winchester, author of 'The Professor and the Madman,' builds on his success in writing about eccentric British intellectuals. Needham makes a great subject. A Cambridge University polymath who made his youthful mark as a biochemist, he was also a nudist, a performer of English folk dances involving ankle bells and sticks, an accordion player and an active Communist."

Judith Shapiro. *WP,* June 9–15, 2008: 39

**Oggins, Cy**

*The Lost Spy: An American in Stalin's Secret Service.* Andrew Meier. New York: Norton, 2008. 402 pp. $25.95.

"'Surmises' is the key word here. . . . And therein lies the problem with 'The Lost Spy.' We know where Oggins was at some junctures of his life. We meet a few of his friends (most notably Sidney Hook, the Marxist-turned-anti-Communist philosopher), examine a few grainy photographs and rummage through some Soviet and American official documents. But we never really get close to Cy Oggins. In all of Meier's prodigious researches—and they are prodigious—he simply finds too little to flesh out the man or to tell us what he really did for, or against, the Russians. Meier struggles mightily to plug in the yawning gaps with sidebars, history and speculation. Historians are certainly within their rights in trying to supplement the historic facts with some guesses about the influences of the time and the place. But in 'The Lost Spy,' there are too few historic facts and far too many guesses."

Serge Schmemann. *NYTBR,* Aug. 24, 2008: 20

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**rwell, George**

*he Same Man: George Orwell and Evelyn Waugh in Love and War.* David Lebedoff. New York: Random House, 2008. 264 pp. $26.00.

o what could David Lebedoff be getting at in 'The Same Man'? Is he deliberately trafficking in paradox? Is he employing some sort of dialectical magic which each thing is identical to its opposite? Such suspicions put me in an itable mood when I began reading his book. But irritation soon gave way pleasure in this well-told story of two endlessly fascinating 20th-century es—pleasure that briefly turned to irritability again toward the end."

Jim Holt. *NYTBR,* Aug. 31, 2008: 7.

eorge Orwell and Evelyn Waugh met only on one occasion, in 1949; neier man kept a record of what happened, and perhaps, the only certain outme of the meeting is the existence of this idiosyncratic book. Offering an preciation of two writers typically seen as opposites, Lebedoff strives for ither biographical nor critical comprehensiveness. He argues that both are sentially modernist—Waugh a nostalgic moralist and Orwell a prophetic ealist—and therefore, in a sense, 'the same man.'"

*The New Yorker,* Sept. 1, 2008: 129.

**nofsky, Wolfgang**

*nofsky on Physics, Politics and Peace: Pief Remembers.* Wolfgang K. H. Panofsky. New York: Springer, 2007. 191 pp. $69.95.

*anofsky on Physics, Politics and Peace: Pief Remembers* is an autobiographical say by a remarkable man. In it Wolfgang K. H. Panofsky relates highlights his professional life: his accomplishments (SLAC, the great high-energy boratory he built), and as an adviser to those making science, technology d weapons policy at both the national and international level. He devotes tle attention to his family life, but it comes across clearly that his marriage s a partnership in which he and his wife helped each other grow. He deribes forthrightly how the physics department at Stanford originally limited e prerogatives of SLAC professors. They were not allowed to teach courses, r were they able to supervise doctoral dissertations without the department's ior approval. Panofsky also tells how those constraints were overcome."

Silvan S. Schweber. *American Scientist* 96.4 (July-Aug. 2008): 328–31.

**earson, Lester B.**

*ester B. Pearson.* Andrew Cohen. Toronto: Penguin Canada, 2008. 206 pp. $26.00.

Cohen's life of Pearson is one of the new entries in Penguin Books' Extraordinary Canadians, a series of biographies under the general editorship of John alston Saul, who claims in his introduction that these are all people who ave changed us. And if the other subjects come within a country mile of the

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Mike (as he was known) Pearson whose life Cohen compellingly recounts, I expect the claim will stand up, and that a not-insignificant part of the change will come with the reading."

Patrick Watson. *Globe and Mail,* Sept. 27, 2008: D12.

**Peetoom, Adrian**

*Vacation Adventures on a Cargo Ship.* Adrian Peetoom. Markham, ON: Fifth House, 2008. 236 pp. $24.95.

"The off-beat travel habits of Peetoom and his wife, hitching rides aboard container ships, make a convincing case for planning vacations that hark back to the days when merchant ships carried seafarers of all kinds."

Evan Wexler and Martin Levin. *Globe and Mail,* Aug. 9, 2008: D11.

**Pirsig, Robert**

*Zen and Now: On the Trail of Robert Pirsig and the Art of Motorcycle Maintenance.* Mark Richardson. New York: Knopf, 2008. 274 pp. $25.00.

"Richardson's modesty, winning in small doses, distances him from his subject, who was all grand ambition. In the end, Richardson writes, 'Robert Pirsig's remarkable book changed my life in numerous ways.' I wish I could tell what they were."

John Leland. *NYTBR,* Sept. 28, 2008: 9.

**Proust, Marcel**

*Proust in Love.* William C. Carter. New Haven: Yale UP, 2006. 252 pp. $26.00.

"This biographical work offers a thorough, more or less chronological, study of Proust's interactions with the various objects of his affection. . . . Carter's concentration on the specific topic of love and desire, coupled with his non-homophobic presentation of the matter, does manage to provide a fresh and interesting perspective on Proust and his creative process. . . . Readers averse to biographical criticism may not be interested in this book, nor will those in search of new theoretical perspectives. On the other hand, many of Carter's readers will have a fuller, more nuanced understanding of the relationship of Proust to [*A la recherche du temps perdu*]."

Scott Manning. *French Review* Apr. 2008: 1005–1006.

**Qin Shi Huang Di, First Emperor of China**

*China's First Emperor and His Terracotta Warriors.* Francis Wood. New York: St. Martin's, 2008. 209 pp. $27.95.

Wood's book "is misleadingly billed as the first biography of the First Emperor: Her erudition, stretching from the *Book of Songs,* a classic work of ancient China, to the present, wanders away from the life into fascinating précis

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the systems of thought, belief and material culture underlying the ancient inese world. Her style is fastidious, almost donnish. In the first chapter, ny received ideas about ancient China are vigorously renovated: 'barbar-,' 'unified China,' even 'yellow earth.'"

Steve Noyes. *Globe and Mail,* July 19, 2008: D8.

**phaël**

*phaël, une vie heureuse.* Antonio Forcellino. Trans. (from Italian) Sylvie Taussig. Paris, Seuil, 2008. 394 pp. Euro24.

his lifetime, Raphaël was controversial. Dead, he still is. For Forcellino, re is no ambiguity: Raphaël was primarily the painter of voluptuous pleas-. He finds indirect proofs of it in social history (arts, habits, morals) to af-n that the artist was the embodiment of a "short season" in which conflicts ween the mind and religion, the individual and the collectivity, had been raculously suspended. That season was "free," much more so than ours. raculously? The explanation is rather short and not convincing. Forcel-o narrates more than he analyses. However, his conviction is sincere, his ight in front of some nudes so great that in spite of the lurking danger of nomaniac interpretation, one admits that at least he rescues Raphaël from formal admiration in which he is so often stuck.

Philippe Dagen. *Le Monde des Livres,* Sept. 9, 2008: 7.

**binson-Smith, Tony**

*ck in 6 Years: A Journey Around the Planet Without Leaving the Surface.* Tony Robinson-Smith. Fredericton, NB: Goose Lane, 2008. 310 pp. $19.95.

*Back in 6 Years,* Robinson-Smith's dizzying display of perseverance sees n travel through 55 countries, beginning with a 400-kilometre journey oss North Africa that 'felt like crossing an asteroid belt in a garbage can,' l later hitchhiking, busing, walking and sailing through a myriad of coun-es that all became a blur when compacted into 300 pages." Robinson-Smith a great chronicler of details, but . . . he isn't a great storyteller, and his ac-unt sometimes reads like an online diary."

Kisha Ferguson. *Globe and Mail,* Aug. 9, 2008: D8.

**iphe, Herman**

*ilogue: A Memoir.* Anne Roiphe. New York: HarperCollins, 2008. 214 pp. $24.95.

lerman Roiphe, a psychoanalyst, suffered a fatal heart attack in December 05, when he was 81. 'Epilogue' is Anne Roiphe's description of the after-ath of their happy, 39-year marriage. As readers of her novels and her previ-s memoirs will expect, she isn't reticent about taking off the bandages and owing us the extent and depth of her injuries."

Maggie Scarf. *NYTBR,* Aug. 24, 2008: 18.

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**Roosevelt, Franklin Delano**

*Electing FDR: The New Deal Campaign of 1932.* Donald A. Ritchie. Lawrence: UP of Kansas, 2007. 274 pp. $29.95.

"For far too long, scholars have overlooked the election that pitted Franklin D. Roosevelt against Herbert Hoover. . . . Donald Ritchie's study of the entire 1932 campaign—the first in more than 70 years— . . . combines fast paced narration, shrewd judgments, and original insights into the election that launched liberalism. . . . *Electing FDR* is relentlessly sensible in its judgments. For example, when Hoover confesses, 'I'm no politician', Ritchie finds no reason to quarrel (p. 146)."

Dean J. Kotlowski. *Presidential Studies Quarterly* 38.3 (Sept. 2008): 548–49

*Ark of the Liberties: America and the World.* Ted Widmer. New York: Hill and Wang, 2008. 355 pp. $25.00.

"Roosevelt is the hero of this book, just as Polk and William McKinley and George W. Bush are its villains. In the spirit of the 1941 Atlantic Charter and the 1948 Universal Declaration of Human Rights, Roosevelt and his immediate successor, Harry Truman, seized a uniquely malleable moment at the end of World War II to create a latticework of multilateral institutions, including the United Nations, World Bank, International Monetary Fund, General Agreement on Tariffs and Trade, which later morphed into the World Trade Organization and NATO."

David M. Kennedy. *WP,* July 21–27, 2008: 38

**Roosevelt, Theodore, and Edward VII**

*The King and the Cowboy: Theodore Roosevelt and Edward the Seventh, Secret Partners.* David Fromkin. New York: Penguin, 2008. 256 pp. $25.95.

"Imagine a remake of 'The Odd Couple' in which Jack Lemmon and Walter Matthau happen to rule the world. That's the premise of 'The King and the Cowboy,' a fascinating, contrary and flawed history by David Fromkin. . . . Fromkin claims to have uncovered a 'secret partnership' between a cowboy president and a playboy king who rose to power on opposite sides of the Atlantic in 1901—and set aside their clashing personalities to put in place the alliances that shaped the 20th century."

Johann Hari. *NYTBR,* Sept. 28, 2008: 15

**Al-Sadr, Muqtada**

*Muqtada: Muqtada al-Sadr, the Shia Revival, and the Struggle for Iraq.* Patrick Cockburn. New York: Scribner, 2008. 226 pp. $24.00.

"As veteran British journalist Patrick Cockburn's authoritative biography should make clear, it is unwise to assume a future for Iraq that does not include Muqtada al-Sadr and his movement. Americans need to learn more about him, and Cockburn's empathetic, insightful study is a good place to start."

Vali Nasr. *WP,* June 23–July 6, 2008: 38

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## ınd, George

*ıpressions et souvenirs.* George Sand. Ed. Ève Sourian. Paris: Éditions des Femmes/A. Fouque, 2005. 337 pp. Euro18,00.

*eorge Sand/Eugène Delacroix. Le Rendez-vous manqué.* Françoise Alexandre. Paris: Éditions de l'Amateur, 2005. 304 pp. Euro26,00.

urian only includes fourteen of the twenty-two serials that George Sand d published in "Le Temps" from August 1871 to January 1873 under the le *Impressions and Memories.* In Text X, entitled *Man and Woman,* Sand re- sits her conception of divorce as presented in her first novels. Although the bliography provided by Sourian is "not exempt from mistakes," this volume ows a rediscovery of Sand's thoughts when she reached her maturity.

exandre's volume explores the misunderstandings between Sand and Dela- oix in their relationship, their correspondence (177 letters) which started in 34 and ended up in 1863, and in the portraits of Sand made by the painter. he reader learns that, contrary to common belief, Delacroix rarely painted Sand's home in Nohant, and despite numerous invitations he only stayed ere three times between 1842 and 1846. It also appears that Delacroix had ubts about Sand's production, especially after 1840, and that even if Sand owed great appreciation for Delacroix's talent as a painter, she nonetheless ry quickly sold most of his paintings, even the most beautiful ones or those at Delacroix had given to her as gifts.

Aline Alquier. *Studi Francesi,* Jan-Apr. 2007: 205–207.

## ymour, George

*hrumpton Hall: A Memoir of Life in My Father's House.* Miranda Seymour. New York: Harper, 2007. 270 pp. $24.95.

o Miranda Seymour's credit, she is not much easier on herself than she is on r father. The author of several novels as well as biographies of Mary Shelley, obert Graves and Lady Ottoline Morrell, she brings a historian's scrutiny to r family's story, and walks a careful line between sentimentalizing her father the one hand and turning him into a monster on the other. She is aided crucial moments by the story's most mysterious character, her mother, still ive, who chimes in periodically to correct a fact, to defend her years of passiv- y and toleration and to make a heartbreaking admission. She also knows how push her daughter's buttons, gently chiding her at one point, 'It doesn't ike you, darling, that you're too like him to be objective?'"

Charles McGrath. *NYTBR,* July 27, 2008: 1, 8.

## hakespeare, William

*oul of the Age: The Life, Mind and World of William Shakespeare.* Jonathan Bate. New York: Viking, 2008. 512 pp. $35.00.

Yet another biography of Shakespeare? What else is there to say about the

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most elusive of dramatists that has not already been served up many times? At the hands of a distinguished scholar of the rank of Jonathan Bate, quite a lot, it seems. For him, no 'pot rechauffé.' Bate's point of departure is Shakespeare's "seven ages of man" and the conviction that the stage was indeed his life and world. 'Soul of the Age'—Ben Jonson's happy evocation of his rival and fellow dramatist—illuminates the world into which Shakespeare was born. The seven ages—infant, schoolboy, lover, soldier, lawyer, pantaloon, and second childishness—provide the framework for biographical material mined from the plays themselves. Bate oscillates between the social, cultural and physical world that Shakespeare inhabited and the work he extracted from this environment. The result is a fresh insight that amounts to a hologram of the great dramatist and a fitting contribution to his life and genius."

Richard Eyre. *Guardian Weekly,* Dec. 5, 2008.

**Spafford, Anna**

*American Priestess: The Extraordinary Story of Anna Spafford and the American Colony in Jerusalem.* Jane Fletcher Geniesse. New York: Nan A. Talese/Doubleday, 2008. 378 pp. $26.00.

"Anna Spafford was, as the title has it, extraordinary: Christian Zionist, friend to the Arabs, tenacious leader, certifiable narcissist. She deserved a wise biography, and got only an enjoyable one."

Mark Oppenheimer. *NYTBR,* Aug. 10, 2008: 17.

**Stalin, Joseph.** See **Totalitarian Leaders.**

**Statue of Liberty**

*Lady Liberty: A Biography.* Doreen Rappaport. Illus. Matt Tavares. New York: Candlewick, 2008. Unpaged. $17.99.

"Rappaport uses a literary device that gives the writing a satisfying emotional immediacy: after an introduction about her immigrant grandfather, she tells the story of the statue's conception and construction entirely through the imagined voices of the principal actors. The visionary Edouard de Laboulaye, for instance, not only explains the beginnings of his idea to make the monument a gift to the people of America, but also suggests the early skepticism of the historian Henri Martin."

James McMullan. *NYTBR,* Sept. 14, 2008: 16.

**Tabarly, Eric**

*Tabarly.* Benoît Heimermann. Paris: Le livre de poche, 2008. 540 pp. Euro6,95.

*Tabarly.* Yann Queffélec. Paris: L'Archipel-Fayard, 2008. 240 pp. Euro18,50.

*A Eric.* Jacqueline Tabarly and Daniel Gilles. Paris: Ed. Du Chêne, 2008. 232 pp. Euro45.

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*ic Tabarly, mon père.* Marie Tabarly and Patrick Mahé. Paris: Ed. Michel Lafon, 2008. 160 pp. Euro29,95.

n years ago, June 12, 1998, the legendary navigator disappeared at sea, ed 67. The four books dedicated to him are unequally interesting. Yann ueffélec sometimes forgets Tabarly to chew over his own memories, and queline and Marie Tabarly lengthily knit the legend of their great man, o was undoubtedly an outstanding sailor. It is in Benoît Heimermann's ok, recently republished, that we approach Tabarly's complexity: he liked mpetition, he liked victory, he was simple but unapproachable, modest t domineering, closed to doubt. He had his foibles, too. The biographer mires the man, he does not idolize him.

Yves-Marc Ajchenbaum. *Le Monde des Livres,* Aug. 1, 2008: 2.

**eroux, Paul**

*host Train to the Eastern Star: On the Tracks of the Great Railway Bazaar.* Paul Theroux. Toronto: McClelland & Stewart, 2008. 496 pp. $34.99.

's a mellowed Theroux who sets out on this latest jaunt; with the blessing his second wife, Sheila, he revisits the route he took for *[The Great Rail-y] Bazaar.* Now in his mid-60s . . . he intends to look for changes while lling up the spectre of his younger self. Readers who like armchair travel ll welcome *Ghost Train to the Eastern Star,* a blend of historical facts, cul-al oddities and Theroux's inimitable first-hand impressions. . . . Follow eroux wherever he goes; you'll be surprised and enthralled, and you'll learn ew things about countries you may never visit yourself."

Dave Williamson. *Globe and Mail,* Sept. 20, 2008: D3.

**vétaeva, Marina**

*s Carnets, 1913–1939.* Marina Tsvétaeva. Ed. Luba Jurgenson. Trans. (from Russian) Eveline Amoursky and Nadine Dubourvieux. Paris: Ed. des Syrtes, 2008. 1136 pp. Euro43.

anslated into French at long last, these *Carnets* offer the portrait of a wom-who lived a hectic life "at a maddening rhythm," according to Serguei ron, her husband. She admitted she belonged to the category of women ho run." Indeed, she plunged headlong into the hurricane of life. Among undred pearls: "All that is not told is uninterrupted"; "There may be three ets in the world today, and I am one of them." The last one, before hanging rself in 1941, aged 49: "Don't bury me alive, do check."

Hédi Kaddour. *Le Monde des Livres,* June 27, 2008: 3.

**nter, J. Craig**

*Life Decoded: My Genome, My Life.* J. Craig Venter. New York: Viking, 2007. 416 pp. $25.95.

Owing to his scientific accomplishments and penchant for inspiring debate,

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Venter's name has repeatedly graced both the news and the technical sections of this journal. Much of his notoriety stems from his starring role in the acrimonious race between the publicly funded Human Genome Project and Celera, a private company founded to sequence the human genome before the public project could. Like many autobiographers, Venter uses *A Life Decoded* to aggressively present his version of events. He perceives himself as having been misunderstood and unfairly demonized by his critics in the research community, and he seeks to correct the record, justify some of his decision, and settle some old scores."

Stephen Hilgartner. *Science* 318 (23 Nov. 2007): 1244–45.

**Verne, Jules**

*Jules Verne: The Definitive Biography.* William Butcher. New York: Thunder's Mouth, 2006. 369 pp. £16.99.

"A biography that styles itself 'definitive' must, one imagines, either have valuable and authoritative new material to offer, or be making the rashest of promises to its readers. William Butcher's book does something of each, but steers a troubled course between well-considered reappraisal on the one hand, and ill-judged rhetoric on the other. . . . Altogether there is too much emphasis on Verne's troubled sex life and on the sexual ambiguity that has already been so fully explored by Moré, Soriano and others. . . . In short, this biography contains much that is valuable, but it is well short of definitive, and its exaggerated claims should be treated with due scepticism."

Timothy Unwin. *French Studies* July 2008: 348–49.

**Voilier, Jean (born Jeanne Loviton)**

*Portrait d'une femme romanesque, Jean Voilier.* Célia Bertin. Paris: Fallois, 2008. 310 pp. Euro22.

Publisher, barrister, novelist, Jean Voilier (1903–1996) was the oracle of masterminds like Saint-John Perse, Giraudoux, Malaparte, Valéry, and quite a number of less luminous stars, for she was a great seductress, at once an intelligent and skilful tactician. She also loved women, which makes of her a kind of female Don Juan. Her novels have sunk into complete oblivion. On closing the book, scrupulously written, one feels one has met a schemer, a really romanesque woman, without having discovered her secret, the interest of which remains, moreover, questionable.

Pierre Assouline. *Le Nouvel Observateur*, July 31, 2008: 69.

**Von Braun, Wernher**

*Von Braun: Dreamer of Space, Engineer of War.* Michael J. Neufeld. New York: Knopf, 2007. 587 pp. $35.00.

"Wernher von Braun is an iconic figure of the twentieth century, someone

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built deadly missiles for Adolf Hitler and the Saturn V rockets that sent
nericans to the Moon. Michael J. Neufeld's long-awaited biography . . .
ers a course between the extremes of demonization and hagiography. 'Von
aun has often been depicted as a saint or a devil, as a hero of spaceflight
as a Nazi war criminal,' observes Neufeld. Von Braun, who grew up dur-
the vibrant and unstable Weimar Republic, was a brilliant if inconsistent
dent from a noble and politically influential family. He was one of the
ungest members of a group of amateur rocket enthusiasts who dreamed of
neday reaching space. Toward the end of the Weimar Republic, the Ger-
n military also became interested in rockets and therefore in von Braun,
ntually giving him the opportunity to build large rockets. Neufeld makes
lear that von Braun's true genius was as a manager of very large, complex
d challenging science and engineering projects. Neufeld characterizes him
'a twentieth-century Faust,' someone who succumbed to 'the temptation
work with an evil regime in return for the resources to carry out the re-
rch closest to one's heart.' This book, truly a historian's masterpiece, will
come the decisive biography."

Mark Walker. *American Scientist* 96.3 (May-June 2008): 248–50.

**agamese, Richard**

*e Native Life.* Richard Wagamese. Toronto: Douglas & McIntyre, 2008. 257 pp. $29.95.

ward-winning Ojibwa writer Richard Wagamese, a self-described survivor
'post-traumatic stress disorder' . . . courageously navigates the psychological
ntours of this hostile terrain. . . . [H]e explains that the 'stories' [in this mem-
] are therapeutically 'positive' and 'embrace healing.' What is remarkable
re is the sense of sheer spiritual luminosity Wagamese achieves in the very
dst of gruesome tragedy. . . . Delicate and strangely beautiful, each vignette
ritten in early dawn) seems to radiate from point to luminous point."

Karen Luscombe. *Globe and Mail,* Sept. 6, 2008: D2.

**alsh, Bill**

*e Genius: How Bill Walsh Reinvented Football and Created an NFL Dynasty.* David Harris. New York: Random House, 2008. 385 pp. $26.00.

Harris, a journeyman author whose previous books include a history of the
ational Football League, has written the rare biography that lives up to its
btitle's lavish claims. In his 10 years coaching the Niners, Walsh really did
invent football and create an N.F.L. dynasty. But he almost didn't have the
ance."

Gregory Cowles. *NYTBR,* Sept. 14, 2008: 20.

**augh, Evelyn.** See **Orwell, George.**

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**Woolman, John**

*The Beautiful Soul of John Woolman, Apostle of Abolition.* Thomas P. Slaughter. New York: Hill and Wang, 2008. 464 pp. $30.00.

"In this meditative biography, Slaughter provides sensitive readings of Woolman's writings in order to draw a picture of a 'prophetic Old Testament radical' who practiced a patient and methodical mode of activism."

*The New Yorker,* Oct. 13, 2008: 145

## COLLECTIONS, GROUP BIOGRAPHIES, LIFE WRITING THEORY, AND OTHER WORKS OF INTEREST

**American Football Players**

*The Best Game Ever: Giants vs. Colts, 1958, and the Birth of the Modern NFL* Mark Bowden. New York: Atlantic Monthly, 2008. 279 pp. $23.00.

"Early in his career Bowden covered professional football for the Philadelphia Inquirer, an experience that serves him well here. His explanations of shifts in the teams' offensive and defensive strategies are lucid, and he knows enough about the extreme physical and mental demands the game exacts to convey a strong sense of the players' exhaustion and determination as the contest ground toward its conclusion. He isn't entirely immune to journalistic cliché and at times overwrites, but generally his prose is competent and clear. Whether the book will be of interest to readers who aren't football fans is a question I can't answer, but 'The Best Game Ever' is sure to become an instant Sacred Text in Baltimore."

Jonathan Yardley. *WP,* June 23–July 6, 2008: 39

**American Slavery**

*Wounds of Returning: Race, Memory, and Property on the Postslavery Plantation.* Jessica Adams. Chapel Hill: U of North Carolina P, 2007. 240 pp. $22.00.

*Closer to Freedom: Enslaved Women and Everyday Resistance in the Plantation South.* Stephanie M. H. Camp. Chapel Hill: U of North Carolina P, 2004. 224 pp. $18.00.

*Slavery on Trial: Law, Abolitionism, and Print Culture.* Jeannine Marie DeLombard. Chapel Hill: U of North Carolina P, 2007. 344 pp. $24.95.

*Victory of Law: The Fourteenth Amendment, the Civil War, and American Literature, 1852–1867.* Deak Nabers. Baltimore: Johns Hopkins UP, 2006. 256 pp. $49.95.

"The four books under review here represent some of the most exciting new work in the emerging field of slavery studies, broadly conceived. Jessica Adams, Stephanie M. H. Camp, Jeannine Marie DeLombard, and Deak Nabers make slavery the analytical framework for their respective inquiries into the meaning of society, power, and resistance. It is perhaps not a coincidence

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hat these books emerge in a historical context characterized by intense ener-ies directed toward public commemorations of slavery's end. The National Jnderground Railroad Freedom Center, the New York Historical Society's vell-attended Slavery in New York exhibition, the UNESCO Slave Route roject, and the . . . bicentenary of the abolition of the British slave trade umber among the many recent local, national, and international efforts to ddress . . . the past of slavery."

Edlie Wong. *American Studies Quarterly* 60.2 (June 2008): 455–65.

### iography

*low to Do Biography: A Primer.* Nigel Hamilton. Cambridge: Harvard UP, 2008. 379 pp. $39.95.

It may be true that there is no guide of the kind Hamilton has produced: ystematic, practical and directed to the newcomer. But he is mistaken in hinking that 'we do not teach the study and composition of biography in ll its aspects, in higher education'. Indeed we do . . . [at] the Institute of Modern Biography at Griffith University . . . [at] the Centre for Biographical esearch at the University of Hawaii . . . [at] the University of Buckingham. . . At Oxford, Hermione Lee calls her course 'life writing' so as to include utobiography and memoir; as do Richard Holmes and Kathryn Hughes at he University of East Anglia. . . . Where has Nigel Hamilton been, that he an lament the academy's neglect? He has not been idle, nor is he a newcomer o biography. His first work was a three-volume life of Field Marshal Mont-omery. . . . Next came *JFK: Reckless Youth* (1992), which met with trouble rom the keepers of the Kennedy flame, so that the projected sequels had to be bandoned. Then came Bill Clinton's first volume, and more trouble. . . . Un-eterred and unrepentant, Hamilton went ahead and is now working on the hird Clinton volume. That range of experience makes Hamilton's *Primer* solid, authoritative work, in spite of its brevity. He deals briskly with the tages of biographical work. The reader, who is presumed to be a would-be iographer, is informed and quizzed in equal measure. Motivation, stamina, hoice of subject, funding, approaches to publishers, interviews, archival earches, copyright, are all dealt with sensibly and clearly. A good range of ase histories shows how biographers get into difficulties, especially with liv-ng subjects. . . . What I miss in this book is the sense of the individual quality f a biographer's engagement with the subject. There is plenty of good prac-ical advice but not the intellectual sparkle and the emotional resonance to e found in Richard Holmes's *Footsteps: Adventures of a Romantic Biographer* 1985) or Hermione Lee's essays *Body Parts: Essays on Life-Writing* (2005)."

Brenda Niall. *Australian Book Review* July-Aug. 2008–09–30.

### iography in France

*iography and the Question of Literature in France.* Ann Jefferson. Oxford: Oxford UP, 2007. 425 pp. £65.00.

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"The centre-fold of this learned book is a series of linked essays on Hugo, Baudelaire, Nerval, Schwob, Proust, Gide, Leiris, Sartre, Genet, Michon, Max Jacob, Barthes, Laporte and Roubaud. Partly canonical, partly personal, this list of authors maps Jefferson's pursuit of Biography as a mode and a construct in creative dialogue with Literature. Any one of these illuminating essays could be used as secondary reading by students of French literature. However, this is not a survey-book, but a thesis about the nature of literature, conducted through close engagement with a wide range of texts. . . . Jefferson defends her tricky project of 'a history that attempts to attend equally to the distinctiveness of individual cases, and to the perennial recurrence of the question "What is Literature?"'. Which is what she has done, with erudition, brilliance and persistence. Bravo."

David Bellos. *French Studies* July 2008: 370–71.

**Black Congressmen during Reconstruction**

*Capitol Men: The Epic Story of Reconstruction Through the Lives of the First Black Congressmen.* Philip Dray. Boston: Houghton Mifflin, 2008. 463 pp. $30.00.

"During Reconstruction, sixteen black men served as congressmen. They have been scorned as bumbling, corrupt, or ineffectual—former field hands in shiny suits—and even the growing recognition, in recent years, of the shamefulness of the North's abandonment of Reconstruction has not entirely effaced that caricature. Dray's book should do so."

*The New Yorker,* Oct. 13, 2008: 145.

"Dray casts fresh light on the positive aspects of Reconstruction and powerfully dramatizes its negative side. His well-researched book is both exhilarating and disturbing. It offers a collective biography of several black congressmen in the South during Reconstruction who bravely took a public stance against racial prejudice. But it also shows that these politicians were stymied by a rising culture of white supremacy and home rule in the South."

David S. Reynolds. *NYTBR,* Sept. 28, 2008: 20.

**Cemetaries**

*The American Resting Place: Four Hundred Years of History Through Our Cemeteries and Burial Grounds.* Marilyn Yalom. Boston: Houghton Mifflin, 2008. 336 pp. $30.00.

"Yalom's captivating book begins as a historical monograph but becomes a travelogue of some of the 250 cemeteries she visited in the course of her research. She was accompanied by her son, photographer Reid S. Yalom, who took the evocative, black-and-white pictures that are presented in a 64-page frontispiece to the book."

John Berendt. *WP,* July 7–13, 2008: 39.

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### Chechnya Residents

*The Angel of Grozny: Orphans of a Forgotten War.* Asne Seierstad. Trans. Nadia Christensen. New York: Basic Books, 2008. 340 pp. $25.95.

Seierstad, a Norwegian journalist who achieved international fame with the best-selling 'Bookseller of Kabul,' has gone back to Chechnya, long after most Western writers have moved on, and produced a gripping portrait of a forgotten war zone, looking past the superficial signs of recovery to find that while buildings may be reconstructed, souls are not so easily repaired."

Peter Baker. *NYTBR,* Sept. 21, 2008: 12.

### Chinese Reformers

*Out of Mao's Shadow: The Struggle for the Soul of a New China.* Philip P. Pan. New York: Simon and Schuster, 2008. 352 pp. $28.00.

*Out of Mao's Shadow* contains 10 well-researched stories of poets, filmmakers, lawyers, workers, peasants, activists, authors, doctors and journalists who have pushed for a freer China against a ruling elite which cares only about preserving its own privileged place in the system. Mr. Pan uses the straightforward prose of a journalist to capture the hopes and disappointments of his subjects, remaining even-handed and unsentimental while allowing his readers a glimpse into their thoughts and feelings."

Christopher B. Shay. *Far Eastern Economic Review* 171.7 (Sept. 2008): 60–61.

Pan's stories substantiate his judgment that the party apparatus has come 'to resemble an organized crime network.' The system rewards corrupt repressive local officials because they get results—economic growth, targeted levels of population growth and social order. The party, so far, has not given officials much incentive to pay attention to environmental health, urban preservation or social justice. For now, the 'struggle for China's soul' remains sadly one-sided."

Andrew J. Nathan. *WP,* July 14–20, 2008: 38–39.

### Chinese Workers in Britain

*Chinese Whispers: The True Story Behind Britain's Hidden Army of Labour.* Hsiao-Hung Pai. London: Penguin, 2008. 288 pp. £8.99.

*Chinese Whispers* "is an unsettling amplification of the whispers of Britain's 'ghost population' of statusless Chinese workers into distinct, individualized, humanized clamors that demand our attention. . . . Ms. Pai does an admirable job of letting the people whose tenuous lives she chronicles speak for themselves, on their own terms. . . . She spreads blame all around for the Chinese migrant's plight. She points to the privatization of state-owned enterprises in China. . . . She also rails against feckless British immigration policies."

Tim Kindseth. *Far Eastern Economic Review* 171.6 (July-Aug. 2008): 69–71.

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## Chinese Workers in China

*The Corpse Walker: Real Life Stories, China From the Bottom Up.* Liao Yiwu. Introd. and Trans. Wen Huang. New York: Pantheon Books, 2008. 320 pp. $25.00.

"Liao Yiwu displays . . . the sorts of individuals who are often ignored beyond their immediate community—the busker, the public latrine attendant, the neighborhood cadre, the migrant worker. Twenty-seven of these conversations are collected in 'The Corpse Walker: Real Life Stories, China From the Bottom Up,' an industrious, well-crafted recording of oral histories, almost all from the south-western province of Sichuan. The site of a devastating earthquake last May, Sichuan is an area of extremes: mountains and plains, industry and farms, the newly rich and the perpetually poor. Its continuum of orthodoxy slides between animism, Taoism, Maoist atheism and the quasi capitalism of its favorite son, Deng Xiaoping."

Michael Meyer. *NYTBR,* Sept. 7, 2008: 18.

## Colonizers and Colonized

*Possessing the World: Taking the Measurements of Colonization from the 18th to the 20th Century.* Bouda Etemad. Trans. Andrene Everson. New York: Berghahn Books, 2007. 252 pp. $75.00.

"In *Possessing the World,* Bouda Etemad, a professor of history at the universities of Geneva and Lausanne, asserts that European colonialism ranks with the Neolithic and Industrial Revolutions as 'one of the major changes of direction in mankind's history' (p. 1). . . . Etemad attributes the collapse of colonial empires not only to the military and ideological factors that others have stressed, but also to a demographic factor—the enormous imbalance between colonizers and colonized—and to an economic one—the economic benefit of decolonization for the colonizers, as the Dutch discovered after losing Indonesia in 1946."

Daniel R. Headrick. *Journal of World History* 19.2 (June 2008): 247–49.

## Correspondence

*L'Écriture du ressassement dans les correspondances.* Actes du colloque de Brest, Avril 2003. Ed. Marie-Josette Le Han. CNRS/Université de Bretagne occidentale, 2005. 272 pp.

These "rich" proceedings published by the Center for Studies of Correspondences at the University of Brest deal with repetitions in epistolary writing. It concentrates on the correspondence of authors such as Chateaubriand, Liszt, Hugo, Flaubert, Vallès, Grimm's letters to Louise d'Épinay, and Lamartine's letters to the Grand Duke of Tuscany from 1825 to 1828.

Nicolat Courtinat. *Studi Francesi,* Jan.-Apr. 2007: 100–101.

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## Food

*A Moveable Feast: Ten Millennia of Food Globalization.* Kenneth F. Kiple. Cambridge: Cambridge UP, 2007. 384 pp. $27.00.

"Is it possible to write a world history of food without simply reinforcing narratives of 'civilization'? . . . The book arises in part from Kiple's mammoth undertaking as editor of *The Cambridge World History of Food.* . . . Kiple brings erudition and (literally) encyclopedic knowledge to his study. . . . Asia and Africa play central roles in his story, and not just as outliers: The Silk Road, for example, was a two-way street between the Yellow Sea and the Mediterranean, with wine-making traveling in one direction and noodles migrating in the other."

Coll Thrush. *Journal of World History* 19.2 (June 2008): 235–37.

## French Revolution

*Daily Life during the French Revolution.* James M. Anderson. Westport, CT: Greenwood, 2007. 268 pp. $49.95.

"It is not entirely clear who this book is aimed at. It forms part of the publisher's 'Daily Life through History' series, and its sturdy, shiny binding suggests a textbook. It has plenty of illustrations, is clearly and simply written, and has a full apparatus of appendices, including a chronology, a glossary, the text of the Declaration of the Rights of Man and the Citizen, a guide to the revolutionary calendar, and an eight-page descriptive bibliography. . . . No reader with any knowledge of the field will have much new to learn here. Anybody with no prior knowledge risks absorbing much petty misinformation."

William Doyle. *French Studies* 62.3 (July 2008): 343.

## Imperialists

*Kingmakers: The Invention of the Modern Middle East.* Karl E. Meyer and Shareen Blair Brysac. New York: Norton, 2008. 507 pp. $27.95.

Meyer and Brysac "have organized their book into a gallery of colorful figures who played significant roles in the shaping of the Middle East in the wake of World War I. Some of these fascinating figures are well-known: T. E. Lawrence, Gertrude Bell, Gen. Charles George Gordon and Field Marshall H. H. Kitchener, Prime Ministers William Gladstone and David Lloyd George. But more weight and space are given to figures who are less famous: Sir Mark Sykes, Sir Arnold Talbot Wilson and 'Jack' Philby, the fascinating father of the master spy Kim Philby. These were the key players in such pivotal events as the Sykes-Picot Agreement of 1916, the Balfour Declaration of 1917 and the Cairo Conference of 1921, events that set a course toward a Jewish homeland in Palestine and drew the lines of Iraq by joining the Mesopotamian provinces of Basra, Baghdad and Mosul into an amorphous country."

James Reston, Jr. *WP,* July 21–27, 2008: 39.

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## Indo-Persian Travelers

*Indo-Persian Travels in the Age of Discoveries, 1400–1800.* Muzaffar Alam and Sanjay Subrahmanyam. New York: Cambridge UP, 2007. 399 pp. $99.00.

An "important contribution" to "travel writing and historiography." "Muzaffar Alam and Sanjay Subrahmanyam's scholarly work opens with remarkable clarity and large brushwork some new vistas on the way in which the rich and varied cultural space between Turkey and China was perceived . . . by the Persian, Turkish, and Indian Muslim . . . travelers from the fifteenth to the eighteenth century."

Ines G. Zupanov. *Journal of World History* 19.2 (June 2008): 240–47.

## Mountain Climbers

*Fallen Giants: A History of Himalayan Mountaineering From the Age of Empire to the Age of Extremes.* Maurice Isserman and Stewart Weaver. New Haven: Yale UP, 2008. 579 pp. $39.95.

"'Fallen Giants' is the book of a lifetime for its authors, an awe-inspiring work of history and storytelling. They've scoured mountaineering archives in India, Germany, Britain and the United States, and drawn from nearly 500 books and articles, from the famous to the obscure. Their endnotes and bibliography run to more than 100 pages. Isserman and Weaver brilliantly present the complete picture—the political context, the changing social dynamics, the emergence of modern climbing technique—without losing sight of the need to entertain. 'Fallen Giants' absolutely brims with vivid characters, from the Duke of Abruzzi to George Mallory to Aleister Crowley (Mr. 666, a Himalayan climber—who knew?) to Tenzing Norgay to Reinhold Messner, hard men and egotists, saints and scoundrels. Armchair mountaineers will give the book pride of place in their collections. A word, though: keep it on a low shelf, where boys and girls can discover it and start dreaming of their own expeditions."

Bruce Barcott. *NYTBR,* Sept. 28, 2008: 21.

## Muslims

*Morocco Bound: Disorienting America's Maghreb, from Casablanca to the Marrakech Express.* Brian T. Edwards. Durham: Duke UP, 2005. 366 pp. $23.95.

*The Cultural Roots of American Islamicism.* Timothy Marr. New York: Cambridge UP, 2006. 309 pp. $26.99.

"The 1978 publication of Edward Said's *Orientalism* inaugurating the field of postcolonial theory, and the subsequent explosion of studies of imperialism and colonialism in the 1990s, have been the most important developments for American studies since the multicultural challenge to a unified national

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onsensus two decades earlier. . . . Timothy Marr specifically addresses the eed to understand the cultural distortions of U.S. representations of Islam ost-9/11 and hopes that his book 'will contribute to a fuller analysis of the mpasses between Americans and global Muslims. . . . Brian T. Edwards . . . ees his study as a contribution to the 'ongoing crises of otherness' in conver-ations between Americans and Arabs (301)."

Malini Johar Schueller. *American Studies Quarterly* 60.2 (June 2008): 481–89.

**Nazi Priests**

*Hitler's Priests: Catholic Clergy and National Socialism.* Kevin P. Spicer. De Kalb: Northern Illinois UP, 2008. 369 pp. $34.95.

Indifference does not describe the attitudes of the Roman Catholic priests n Kevin P. Spicer's deeply researched and deeply disturbing book, 'Hitler's riests.' A priest and member of the Congregation of Holy Cross, Spicer as an insider's grasp of the church's organization and governance. He has ombed through an impressive number of diocesan and government archives o assemble a list of 138 'brown priests,' who were either members of the Nazi arty or at least active supporters of its program. His book is devoted to a de-ailed account of the radical nationalism and virulent anti-Semitism that led hese men to believe they could be followers of both Hitler and Christ."

James J. Sheehan. *WP,* Aug. 18–24, 2008: 39.

**Olympians**

*Rome 1960: The Olympics That Changed the World.* David Maraniss. New York: Simon and Schuster, 2008. 478 pp. $26.95.

'Maraniss . . . set a very high standard with his excellent books on Bill Clin-on, Vince Lombardi and Roberto Clemente. His great strength as a biog-apher is his ability to dig deeply into his subject's story and bring out the mportant themes over time. . . . In 'Rome 1960,' the author simply lacks he space to build, even though he begins the stories of some of his central igures, including the effervescent sprinter Wilma Rudolph and the dignified decathlete Rafer Johnson, years before the games. Their victories, which are ales not only of athletic prowess but also of triumph over racial bigotry, are uplifting. But even so, Maraniss has to spread his attention around, and his stars become ensemble players. The book is like a dim sum brunch: lots of dishes that come and go, some before you're altogether ready to move on."

Jamie Malanowski. *WP,* Aug. 4–10, 2008: 39.

**Race and Scripture**

*The Forging of Races: Race and Scripture in the Protestant Atlantic World, 1600–2000.* Colin Kidd. Cambridge: Cambridge UP, 2006. 318 pp. $27.99.

"This is an ambitious, engaging, and richly detailed book. In urging us to look at race as a scriptural problem, rather than just a scientific one, Colin

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Kidd posits that 'interpretations of the Bible and certain branches of the discipline of theology have played an influential role in shaping racial attitudes over the past four centuries' (p. 1). Not only does this force historians of race to shift their focus from scientific racism to racialized theological controversies, it also requires its readers to explore beyond the temporal boundaries with which they might be most comfortable. In other words, Kidd demands not only that we look at race as a theological issue, but also that we take a macro-chronological view of how it has developed from the onset of European expansion to today."

Edward E. Andrews. *Journal of World History* 19.2 (June 2008): 237–40.

**RAND Employees**

*Soldiers of Reason: The RAND Corporation and the Rise of the American Empire.* Alex Abella. New York: Harcourt, 2008. 388 pp. $27.00.

"Where Abella excels is in his descriptions of the colorful characters who populated RAND at its inception, like the mathematician John Davis Williams, who 'personified what would become hallmarks of RANDites—a love of pleasures of the flesh, a dedication to abstract theory, and a sense of absolute self-righteousness married to an amoral approach to politics and policy. . . . [Williams] might have speculated about the psychological puzzle presented by a group of sybaritic eccentrics engaging in desiccated activities like 'systems analysis' and trying to turn the foibles of the rest of humanity into data points. But now that RAND no longer boasts them, it is surely a far duller place."

Jacob Heilbrunn. *NYTBR,* Sept. 21, 2008: 28.

**Rock Stars**

*Bumping Into Geniuses: My Life Inside the Rock and Roll Business.* Danny Goldberg. New York: Gotham Books, 2008. 307 pp. $26.00.

"Goldberg—an industry lifer who did time as a rock critic, P.R. flack and personal manager before his stints as president of Atlantic, chairman of Warner Brothers Records and president of Mercury Records—has a less impressive resume of brushes with greatness. But that hasn't stopped him from seeing geniuses everywhere."

Jody Rosen. *NYTBR,* Sept. 21, 2008: 20.

**Totalitarian Leaders: Adolf Hitler, Vladimir Lenin, Mao Tse Tung, Benito Mussolini, Josef Stalin**

*Iron Fists: Branding the 20th-Century Totalitarian State.* Steven Heller. New York: Phaidon, 2008. 223 pp. $90.00.

"Steven Heller's 'Iron Fists' makes a sophisticated and visually arresting comparison between modern corporate-branding strategies—slogans, mascots,

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jingles and the rest—and those adopted by 'four of the most destructive 20th-century totalitarian regimes': Nazi Germany, Fascist Italy, the Soviet Union under Lenin and Stalin, and Mao's China. As he pursues his four 'case studies,' Heller, by means of unsettling images and shrewd analysis, amply restores the vileness to branding."

Christopher Benfey. *NYTBR,* Aug. 3, 2008: 12.

**Victorian Science Writers**

*Victorian Popularizers of Science: Designing Nature for New Audiences.* Bernard Lightman. Chicago: U of Chicago P, 2007. 563 pp. $45.00.

"Lightman (a historian of science at York University, Toronto) presents extended biographical sketches of about 30 popularizers who wrote between the 1830s and 1910s, giving greatest emphasis to the period from 1860 to1890. His book will be the basic resource for scholars interested in understanding the background of the thousands of popular science works that sit patiently on university library shelves and are sometimes, due largely to Dover Publication, still in print. It includes a path-breaking recovery of the lives, interests, and limitations faced by female nature writers such as Jane Loudon, Arabella Buckley, and many less familiar women."

Philip J. Pauly. *Science* 319 (28 Mar. 2008): 1764.

**War Dead**

*Final Salute: A Story of Unfinished Lives.* Jim Sheeler. New York: Penguin, 2008. 280 pp. $25.95.

"'Final Salute' is about what happens next—the knock on the door, the transfer of the body, the public ceremonies and the private attempts to mourn, cope and remember. Mostly, it concerns the traumatized souls left behind who represent the invisible casualties of every war."

Andrew Carroll. *WP,* July 14–20, 2008: 38.

**Working Mothers**

*The Comeback: Seven Stories of Women Who Went From Career to Family and Back Again.* Emma Gilbey Keller. New York: Bloomsbury, 2008. 228 pp. $25.00.

"Keller is tired of hearing about the financial, professional and emotional hazards of opting out, and she's betting you are, too. Arguing that isolation and insecurity are among the biggest problems faced by at-home mothers, she embarks on a major pep talk, starting with her own story."

Eugenie Allen. *NYTBR,* Sept. 21, 2008: 13.

**Writers, Editors, and Publishers**

*Syncopations: Beats, New Yorkers, and Writers in the Dark.* James Campbell. Berkeley: U of California P, 2008. 226 pp. $21.95.

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"Campbell is a literary journalist—the phrase sounds timid and slightly obsolete—with a weekly column in The Times Literary Supplement and three books under his belt: 'This Is the Beat Generation,' 'Talking at the Gates: A Life of James Baldwin' and 'Exiled in Paris,' a survey of Left Bank writers in the years after World War II. In 'Syncopations,' Campbell (who also writes frequently for The New York Times Book Review) revisits his earlier subjects, with recollections of the meetings with Baldwin that inspired his biography; an essay on the Scottish Beat extremist Alexander Trocchi; and ruminations on Richard Wright's last, unpublished novel. Campbell is fascinated by outsiders, exiles, eccentrics, self-fashioners and self-destroyers."

Sam Munson. *NYTBR*, Sept. 7, 2008: 13.

*The Time of Their Lives: The Golden Age of Great American Book Publishers, Their Editors and Authors.* Al Silverman. New York: Truman Talley Books/ St. Martin's, 2008. 498 pp. $35.00.

"Silverman has staked out as his territory a time when 'books were most beloved by a reading public.' Soon afterward, the great 'bookmen' stepped aside and the bottomliners of business took over. . . . To make his case, Silverman, for years the president of the Book of the Month Club (and later, at Viking, the editor of Saul Bellow, T. C. Boyle and William Kennedy), sought out survivors of 'the good old days' and found 120 of them. Many were clear-eyed and bouncing around in their 80s and 90s. (Take heart, McCain doubters.) The publishers seemed to have outlived their authors. Perhaps it was because they knew when to quit."

Bruce Jay Friedman. *NYTBR*, Sept. 14, 2008: 15.

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# LIFELINES

Call for Papers. Special Issue of *Biography* 32.1 (Winter 2010).

"Personal Narrative and Political Discourse." Guest Editor: Sidonie Smith.

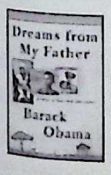
The 2008 U.S. presidential election was remarkable in part for the role played by the published life narrative and its refractions through old and new media. A race that started out as a referendum on war and became focused on the economy was largely about neither. As Rick Davis, John McCain's campaign manager, announced in early September: "This election is not about issues. This election is about a composite view of what people take away from these candidates." Central to that composite view were the identity narratives through which candidates figured themselves as desirable and electable. In this historic election, voters, journalists, pundits, campaign operatives, and candidates engaged in an extended national debate about the uses and abuses, mediations and meanings of autobiographical performances and published life narratives.

For a special issue on Personal Narrative and Political Discourse, we seek essays exploring this conjunction of autobiographical discourse and political discourse, life writing and national/transnational political cultures. They can mine this conjunction in the US context or in other global contexts. They can focus on contemporary political cultures or earlier historical periods. They can explore remediations of life stories through multiple routes of circulation, multiple audiences, and multiple formats. They can read this conjunction through heterogeneous theoretical lenses. The following topics are meant to be suggestive, not prescriptive:

• questions of authenticity and ghost writing • un/representative lives in modernity or postmodernity • • formidable figures • "faux" lives and "earnest" lives, "right" lives and "left" lives • • autobiographical discourse as/and political strategy • new genres, old genres of life story as political action • • stories and activisms • digital politics, digital subjects, digital narrations • re-mediating lives and contested politics • framing and re-framing life stories in national political campaigns or transnational activism • • cultures of "talk" and the politics of life narration • the "time" of the nation and the shape of life narration • • personal story, national trauma • sectional politics, intersectional lives • racialized politics, ethnic identities, political fables • gendered acts, stories, and discourse • autobiographical acts as collaborative politics • • autobiographical discourses of constituent, citizen, netizen, countryman/woman, global citizen • • life narration and the politics of positionality: political leader, candidate, national leader, statesman/woman, world leader • inheritances, legacies, reconstructions, and revivals: narration before and after • • the politics of "truth" and autobiographical acts • life writing as change agent of/in politics •

TO SUBMIT: Manuscripts should be double spaced, and ideally between 3,000 and 8,000 words. A double-blind submission policy will be followed; the author's name should not appear anywhere on the manuscript, but an accompanying cover letter should contain the author's name and address. Consultation on manuscript ideas is welcome. Ideas and submissions may be sent by email to biograph@hawaii.edu, or in paper form to *Biography: An Interdisciplinary Quarterly*, Center for Biographical Research, University of Hawai'i at Mānoa, 1800 East-West Road #325, Honolulu, HI 96822 USA.

**Deadline for receipt of completed papers:** 15 August 2009.



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IABA
International Auto/Biography Association
2010

Call for Papers: The 7th Biennial International Auto/Biography Association Conference
University of Sussex • 29 June–2 July 2010
Conference Topic: Life Writing and Intimate Publics

The Centre for Life History and Life Writing Research and the International Auto/Biography Association invite scholars and life writers to attend the 7th IABA conference, at the University of Sussex, Brighton, England.

Late modernity has spot-lit intimate relations. Families, feelings and love lives have been opened to public politics through pressures of globalisation, digitisation, the mass media and social movements such as feminism. At the same time, traditional citizenships of public rights and responsibilities find new definition through trauma, consumption, identity and care. As boundaries between 'public' and 'private' multiply, new constituencies of belonging and claim are convened, from Fathers for Justice to flood survivors to Facebook. This conference begins from Lauren Berlant's term 'intimate public' to explore these new constituencies in relation to life writing and life storying across media, discipline and profession.

Life writing and life story construct intimate publics in autobiographies, biographies, diaries, oral histories, blogs, reality television, photography, letters, life histories, documentaries, graphic memoirs, quilts, exhibitions, mobile phone texts. They have also been crucial agents in constructing counter-publics. We welcome papers dealing with the following questions, and others which may be related to the conference theme:

- How do life writings construct citizenship, civic relations and/or counter-publics? How is life history used in non-governmental public actions and activisms? And how have governmental organisations used life history and life writing?
- What intimacies are facilitated by life writings and life stories?
- How does life writing relate to life story, life history and oral history?
- How has life writing and life story participated in care contexts such as parenting, social work, health, education? What discourses of risk, claim, vulnerability, rights and responsibilities are revealed in life writings and their uses?
- What engagements do/should life writing and life history have with therapeutic cultures?
- How does the economy of life story production and consumption relate to the construction of intimate publics and who are its consumers and producers?
- In what ways can we compare ethical codes for life writing, oral history and life history? How do these manage the nature of intimate publics?
- How do life writing and life history contribute to public and private archives and to public history/heritage?
- How does life writing construct or obstruct cross-cultural or cross-linguistic relationships?
- As we understand more about the work of life writing, how is life writing making us work?
- What relationships persist between life writing as aesthetic and as social act?

Because our primary concern will be stimulating and sustaining conversation between conference participants, papers should be limited to fifteen minutes in length. This will ensure time in all sessions for questions and discussion. Panels on a single topic and submitted together are welcome. (Panels and sessions will have three presenters.) Panels and individual papers may be conducted or delivered in the language of the participant's choice —let us know well in advance so we may make all necessary arrangements. All participants should inform the organizers about media requirements —DVD, internet, visual projection, audio, and so on.

Abstracts for papers should be @300 words long. There should be an abstract for each paper in a panel presentation. The deadline for abstracts will be **1 September, 2009.** Though e-mail is preferred, abstracts can be submitted by mail or fax to the following numbers and addresses.

IABA Conference Call for Papers • c/o The Centre for Life History and Life Writing Research •
Centre for Continuing Education • University of Sussex • Falmer, Brighton BN1 9QQ, England
e-mail: m.jolly@sussex.ac.uk • fax: 01273 877534

We would be happy to answer questions.

Margaretta Jolly
Director, Centre for Life History and Life Writing Research, <http://www.sussex.ac.uk/clhr/>
Editor, *The Encyclopedia of Life Writing*

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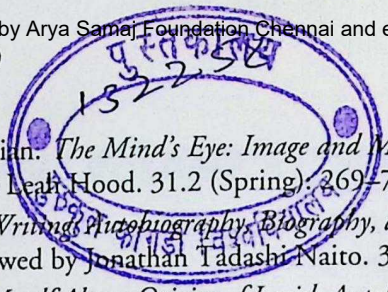

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